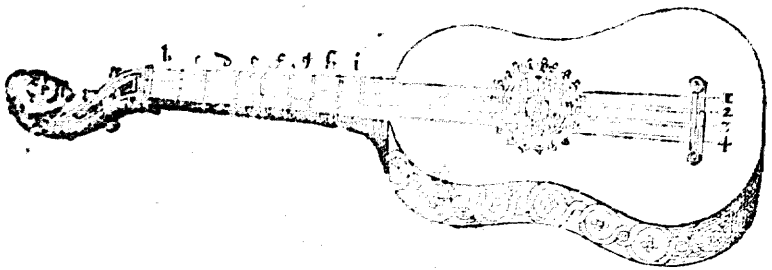
4. 7.

SELECTISSIMA ELEGANTISSIMAQVE, GALLICA, ITALICA ET LATINA IN GVITERNA LVDENDA CARMINA, QVIBVS ADDVNtur & Fantaſiæ, Paſſomezi, Saltarelli, Galliardi, Almandes, Branles & ſimilia, ex optimis elegantiſſimiſque collecta, & iam cum omni diligentia recens impreſſa.

His acceſsit Inculenta quædam & perutilis Inſtitutio qua quiſque citra alicuius ſubſidium artem facillimè percipiet.

Ex Bibliotheca Universitatis Gandavensis

Louanij apud Petrum Phaleſium, Ant Vverpiæ apud Ioannem Bellerum. Anno M. D. LXX.



BREVIS AC PERVTILIS INSTITVTIO QVA QVISQVE FACILE EA PERCIPIET QVÆ AD VSVM Guiternæ cognoscendum spectant.

Regula Prima.

PRimum & ante omnia scire oportet in Guiterna intentionis vocum limites quatuor neruis seu chordis comprehendi. Quatuor chordas seu neruos esse dico (quæ passim septem videntur ac conspiciuntur) ideo quod priores tres, incipiendo à primo basso, duplices sunt quæ sunt sex numero. Vltima verò quæ septimam cordam facit (qui vulgato nomine quintam appellant) sola est ac simplex ac proinde bini singuli pro vno tantum accipiuntur ac pulsantur nerno, itaque tres ille neruorum combinationes singulos tantum valent neruos, ac postremus qui simplex est vnicum quoque valet neruum.

Regula secunda.

QVatuor igitur has chordas seu fides nos in hoc libello quatuor rectis lineis expressimus ita vt prima linea seu suprema primum significet neruum quem diximus quintam appellari. Secunda linea secundum denotat neruum. Tertia verò linea tertium repræsentat neruum existens parua & vna maiori chorda. Secundum bassum vulgò vocãt. Quarta deniq; linea quartum & vltimum neruum designat totidemq; chordas vt præcedens comprehendentem, diciturque vulgato nomine primus bassus.

Regula tertia.

QVia autem quatuor isti nerui non sufficiebant ad omnes vocum differentias exprimendas vtili quilibet haberet plures vocum differentias ideo necessarium fuit inuenire medium aliquod per quod singulæ chordæ varios & multiplices posset reddere sonos itaq; in manubrio

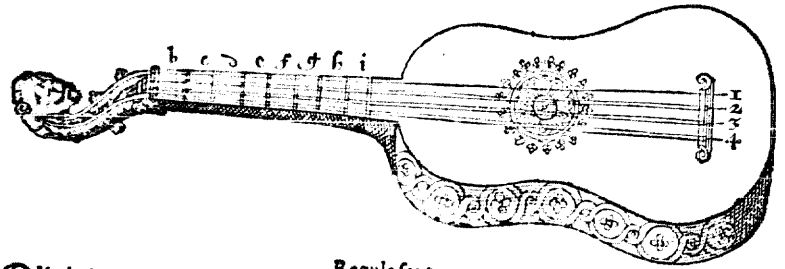
ipſius Guiternæ ſpacia quędam certis diſtinctis internallis cernuntur, quibus ſiniſtræ manus digiti applicati pulſante dextera variæ fiunt ſonorum intentiones & remiſsiones.

Regula quarta.

SIgnantur hæc ſpacia in collo ſeu manubrio Guiternæ octo tranſuerſis lineis ſpacia verò hæc octo in collo notata literis octo per alphabeti ordinem ſignantur hoc modo, b,c,d,e,f,g,h,i.

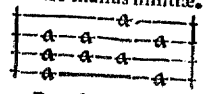
Regula quinta.

PRimum itaque ſpacium in manubrio deſignatur per literam b. ſecundum per c. tertium per d. & ſic conſequenter de cæteris vſq; ad octauum & vltimum ſpacium quod per i notatur vt ex ſchemate manubrij ſubiecto rectiſsimè intelliges.



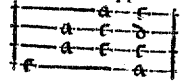
Regula ſexta.

QVod ad a literam attinet eam inter octo prædicta ſpacia non numerauimus ideo quod hæc litera neruum illum pulſandum notat, quem linea cui a inhæret ſignificat nullo appoſito ſiniſtrę manus digito, itaque ſi plura a ſupra inuicem vno ordine ponantur ſimul omnia dextera manu pulſabuntur ſine aliquo adminiculo manus ſiniſtræ. Exemplum.



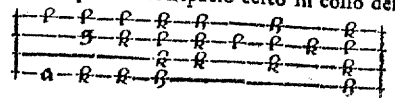
Regula ſeptima.

IDem quod intelligendum eſt de reliquis literis puta de b c d e f & ſic de cæteris, cum enim duæ tres aut plures literę ſibi inuicē reſpondēt, tū ſimul duos tres plureſue neruos pulſare cōuenit, ſimulq; tot ſpacijs digitos ſiniſtrę manus applicare quot literæ ſunt numero. Exemplū.



Regula octaua.

ILlud quoque ſcire conuenit reliquas literas quæ literam I (quam vltimum ſpacium obtinere diximus) ſequuntur puta K L M N & reliquæ nullum ſpacium certum in manubrio ipſius Guiternæ habere, ſi tamen occurant in tabulatura vt nonnunquam accedit pulſari quoque ſuo ordine debēt, perinde ac ſi certo ſpacio cōpræhenderētur. Verū hoc exercitatiores & eos qui hanc artem longo vſu perſpectam habent potius conſernit. Hi enim literas has quotieſcunque occurrunt taliter & tam perfectę pulſant ac ſi ſpacio certo in collo deſignarentur Exemplum.



De Tempore & Pausis.

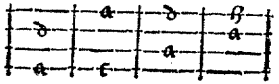
IAM verò tempestiuum est de temporis mensura rem totam in compendium contrahere. Cuius secundum locum diximus esse in Musica: non enim parum elegantiæ addit harmoniæ ipsa celeritatis & tarditatis cantus variatio. Hac siquidem magnopere animi mouentur auditorum, in quēcunq; affectum tandem placuerit: ita tristes animi motus lentis grauibusq; prouocantur cantibus. Contra hilaritatem concitantur animi, concitatiori Musica. Verùm nos potius notas hoc loco explicabimus temporis seu mensuræ cātus. Quoniam verò Guiternę soni haud diù post neruorum pulsum durant, ideo huius instrumenti Musica paucioribus vtitur temporis differētijs quàm vocalis illa. Hic enim neque maximarum, neq; longarum, nec breuium vsus est, ob causas iam dictas, sed longissimum tempus semibreui notatur: atq; huius moram vocamus tempus vnum in Guiterna, & metimur illud pulsu imò manus aut pedis. Scribitur autē tale tēpus hoc signo ⌉. am hoc tempus variè diuiditur, primum in duo: atq; tales notæ sic explicātur. ⌈⌈ Tales enim duæ notę vnum tempus complent. Deinde singulæ harum in alias duas notas diuiduntur, quarum notæ hæ sunt, ß ß ß ß quæ & cōiunctim sic scribuntur. Sufficiebant hæ notæ temporisq; distinctiones ad harmoniæ suauitatem: verùm elegantia artificum alias insuper addidit. Diuiserunt ergo vnum tempus in octo spacia, quorum notæ sic scribuntur. ß ß ß ß ß ß ß ß vel coniunctim sic Tales igitur octo notæ vno tēporis spatio omnes pulsare oportet. Quin etiam aliquando sedecim vno temporis tractu notas percurrūt quidem, tales notæ sic scribuntur. Deniū & hoc scire conuenit, quod notę quibus punctus adiacet à latere, eæ augentur dimidio sui valoris: vt hęc ⌈ valet tantum quantum iste ⌈ ß Item ista ß tātum quātum hę ß ß Atque hæc quam diximus ratio temporis est in vulgari temporis mensura, ac magis trita, quam Musici imperfectam vocant. Est enim aliud tempus quod perfectum vocāt, cùm vnum tempus tres exacte notas complectitur: quarum tamen singulæ rursum in binas minores diuiduntur. Et ne hoc ignores nonnullis locis præferimus signum perfectionis tale. Hoc igitur significat ⌈⌈⌈ valere vnum tempus vel loco earum ⌉. vel ⌉⌈ Quibus deinde respōdent in valore, vel denique, Et durat huiusmodi notarū valor in omni carmine vbi signum perfecti temporis repertum fuerit, quousque aliud signum imperfecti temporis occurrat tale cuius valorem iam antea explicuimus. De quibus omnibus vide huc modos per mensuras distinctos, primum temporis imperfecti ⌉ ⌈⌈ ⌈ß ⌈ Sequuntur iam temporis perfecti dimensiones distinctæ, ⌉⌈⌈ ⌉ ⌈⌈ ⌈ß⌈ ⌈ Si quādo aliqua harum notarum occurat, quæ sub se literam non habet aliquam illa tantisper cessandum esse significat, quantum ipsa in cantu temporis occuparet. Sic enim pausas solemus notare. His igitur modis cōtenta est Guiterna. Neq; enim ad harmoniam multum faciunt aliæ de modo maiori, minori, ac alijs huiusmodi apud Musicos distinctiones, quę magis artifices excogitarūt, quàm natura docuit. Quāobrē hęc sufficere pro introductione merito debēt. Reliqua verò quę ad elegantiā & artificium spectāt, vsu frequēti, & indicātibus artificibus addisci debēt.

Sunt & alia quædam signa quę ignorare non decet artificem tale signum :||: repetitionē significat carminis ab initio vsque ad illum locum priusquā deinceps pergatur hoc signum ⊙ lōgissimum quem Guiterna efficere potest, sonum exigit, cum aliqua cessatione: sine (vt vocant) pausa. In fine semper ponitur, eo quòd vltima nota ad arbitrium longa efficitur.

Modus tendendi neruos in Guiterna.

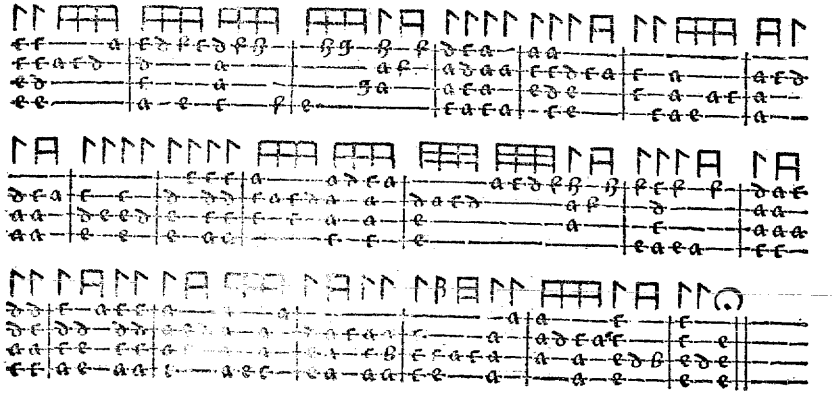
POſtremò vt Muſices amatoribus omnibus quibus potuimus modis ſuccurramus, modos aliquot ſubuinximus qua quiſque facile neruos ſeu fides ipſius Guiternæ ad ſuam quam debẽt habere intentionem tẽdere poterit. In primis itaque minores chordæ primi Baſſi ita tendi debent quãtum ſine earum leſione fieri poteſt commodiſsime, maior vero neruus ad octauam infra à prędictis parius diſtet. Proxime deinde ſequentes chordas ita concordaueris ſi digitum ſiniſtrę manus applicas ad F ſpacium quarti nerui primi Baſsi ac ita attraxeris minores neruos vt par ſit ſonus illi qui à prędcedentibus minoribus ęditur in neruo tertio nullo applicato digito. Maior vero per octauam à minoribus diſiungantur quemadmodum de prędcedentibus dictum eſt. Deinde vero ſecundum neruum ſic tendes vt rurſum digito in E ſpacio ſuper tertium neruum collocato ſonus fiat tertij nerui ſono, maxime vero illi quia minoribus ędicur. Primum denique neruum F ſpacium ſecundi nerui poſito parem reddat ſonum ſecũdo neruo. His rite obſeruatis Guiternam quam perfectisſime intenſam reperies ſecundum figuram hic proxime ſubiectam.

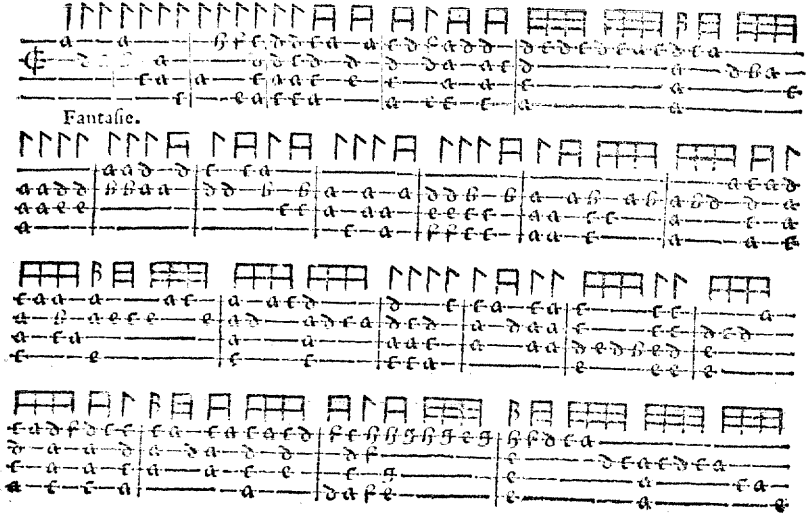
Alius modus tendendi per octauas.



FANTASIE.

Antaſie.

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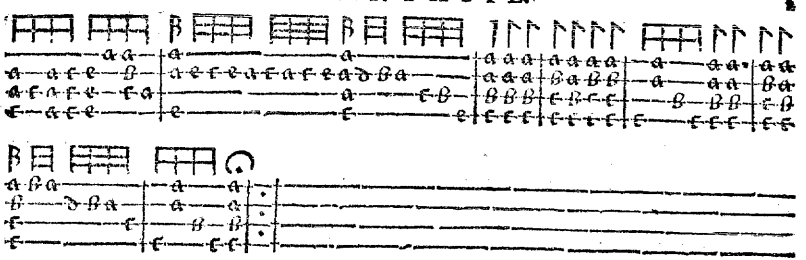

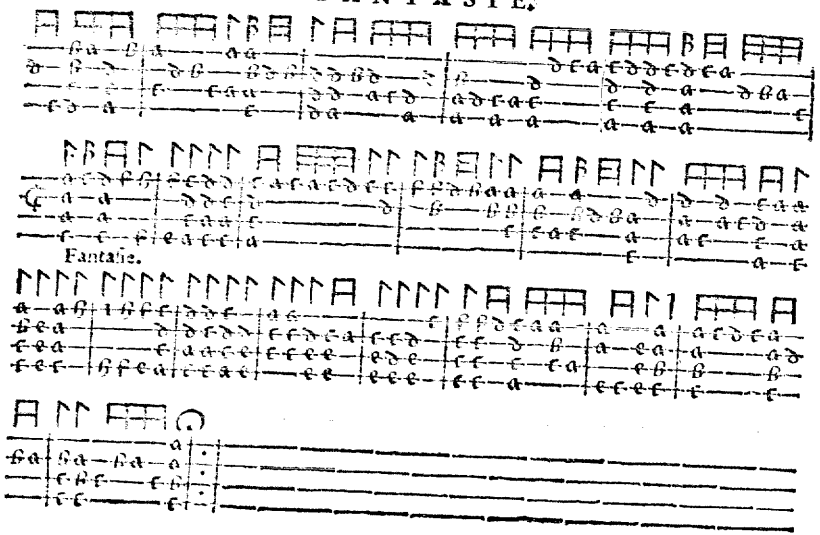
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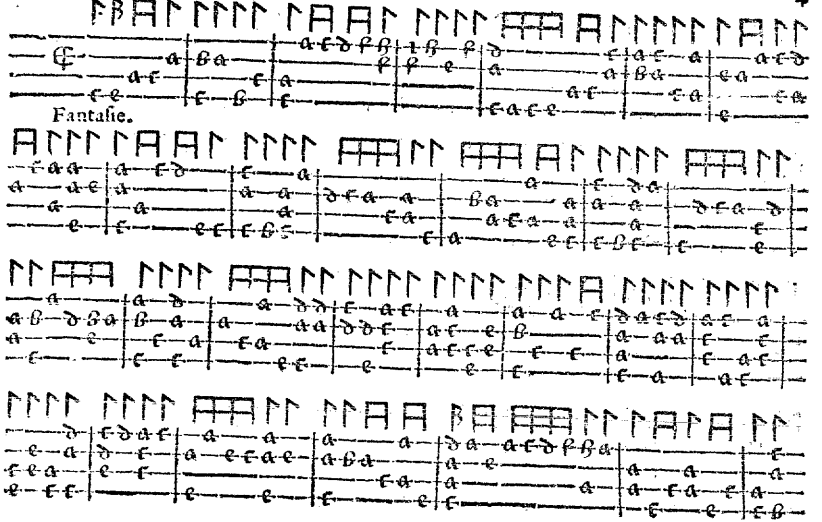
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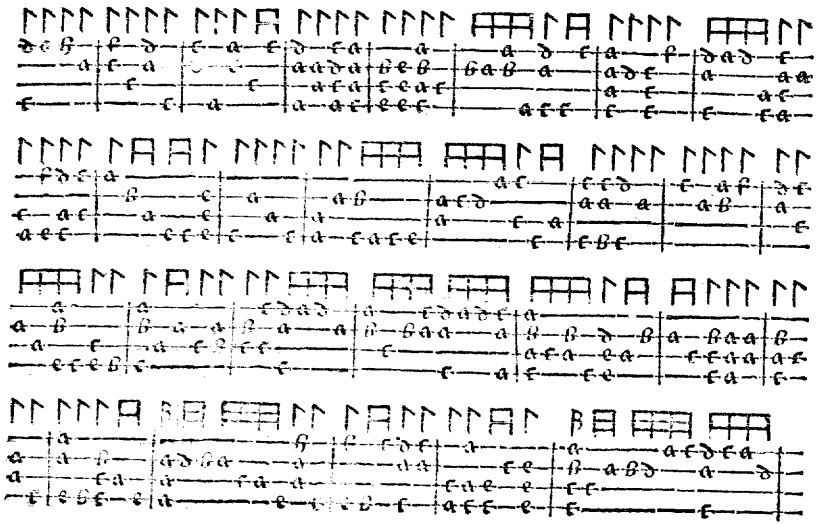

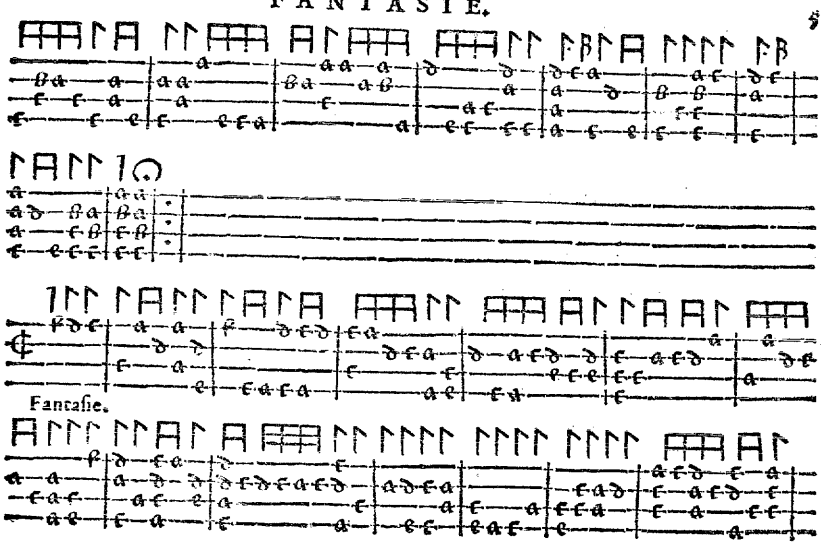
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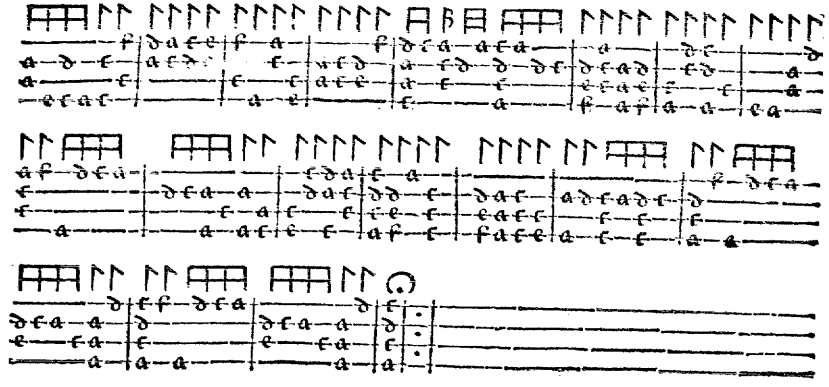

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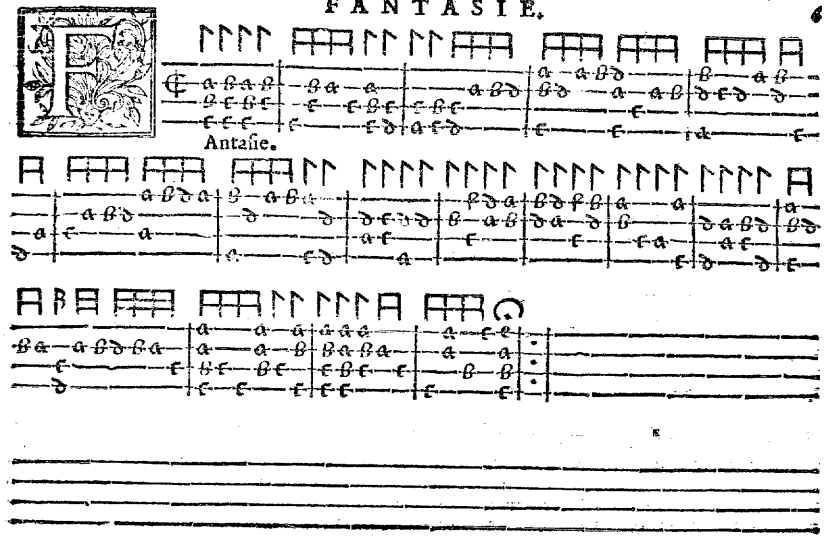
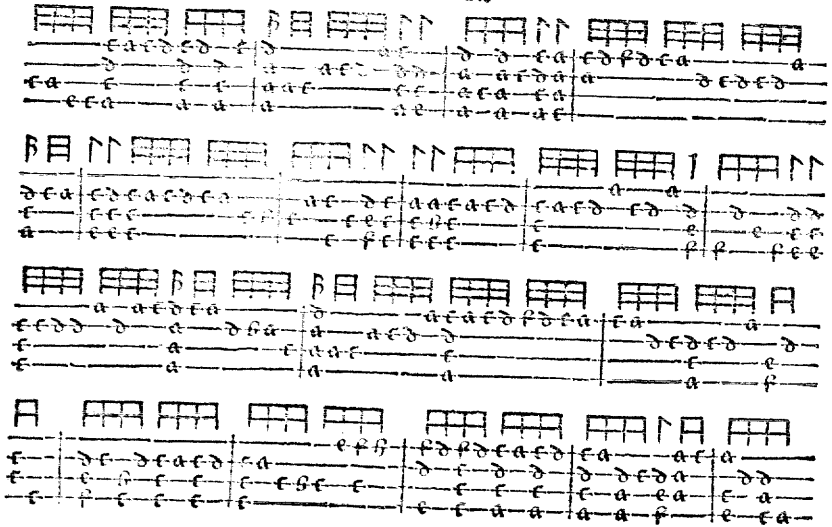
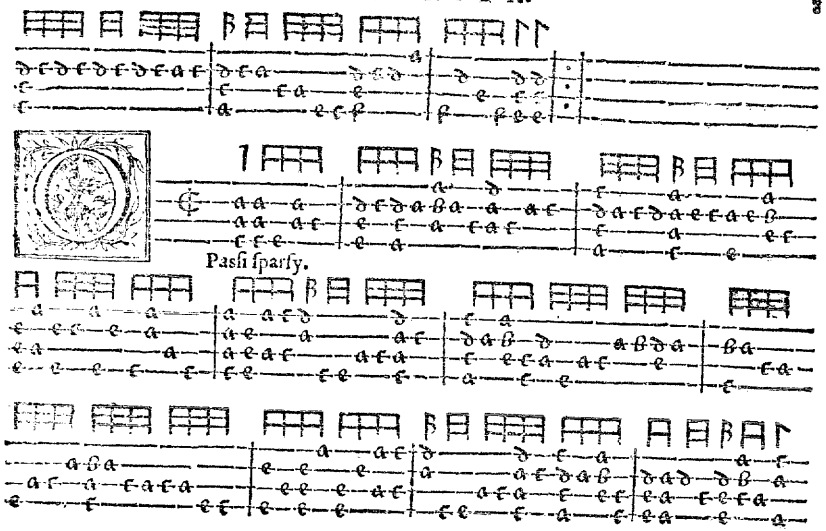


Elas mon Dieu,

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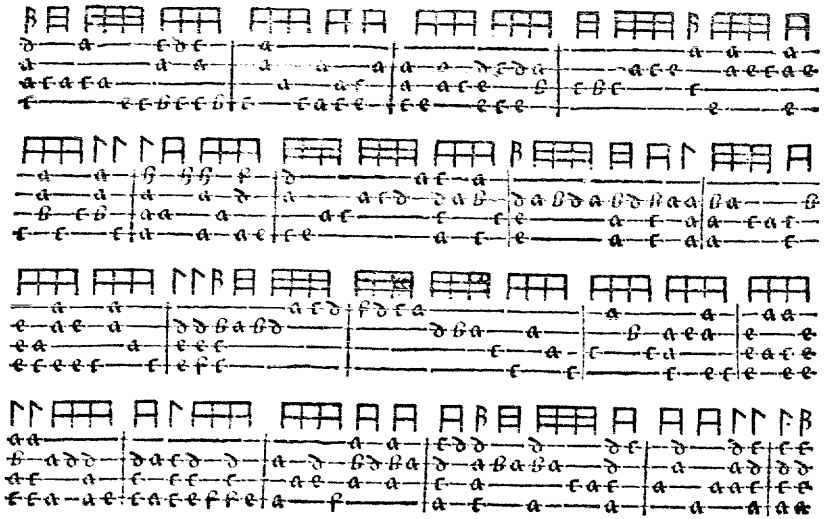

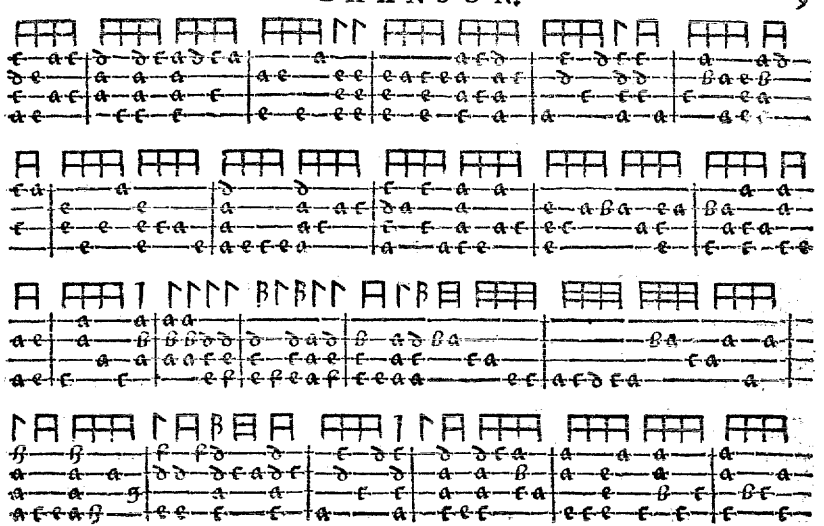

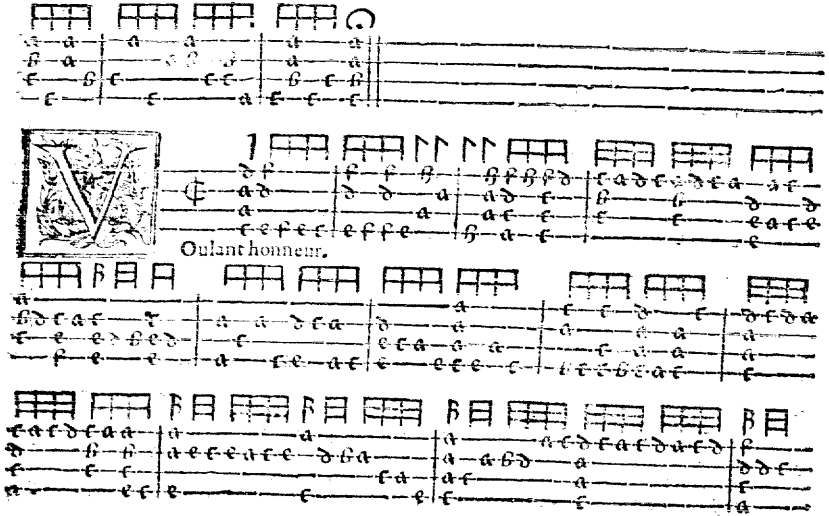
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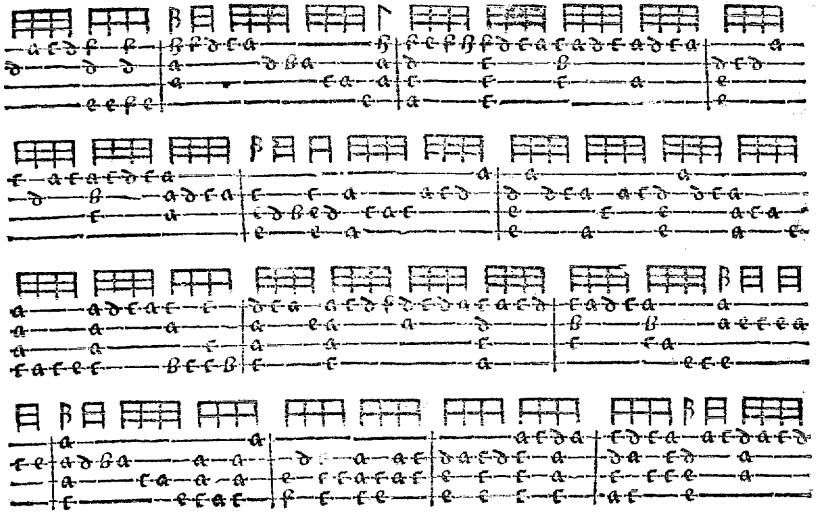

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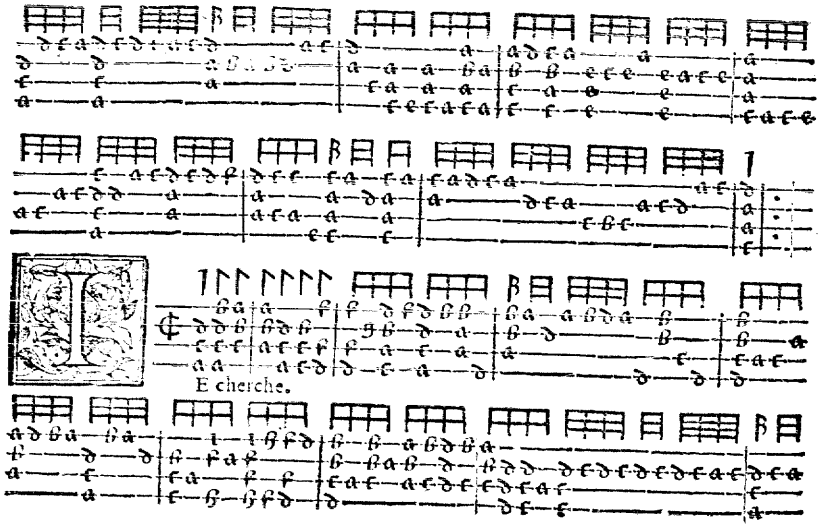

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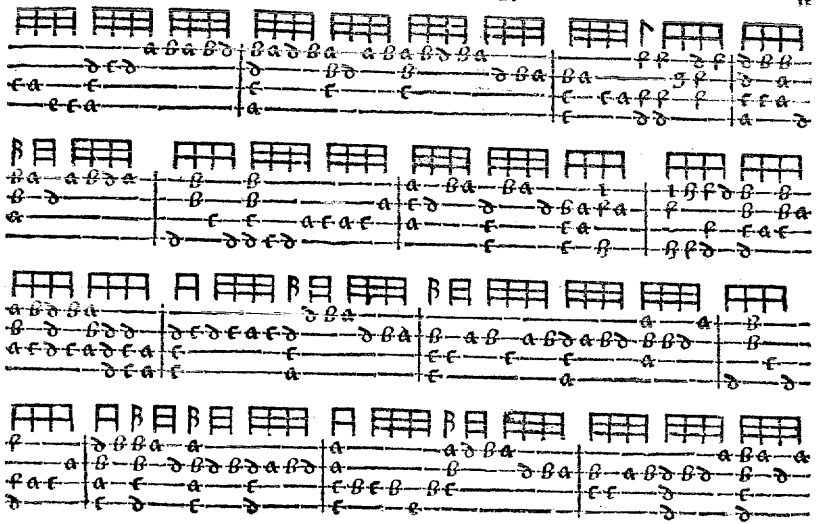

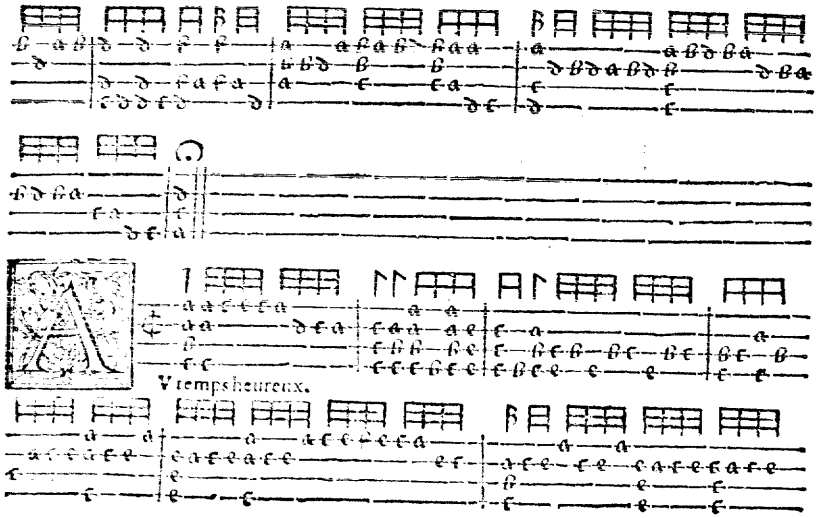
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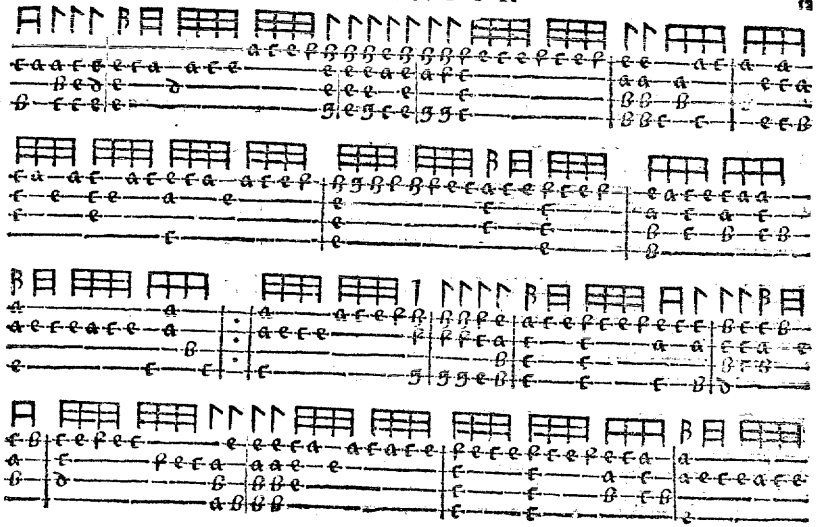

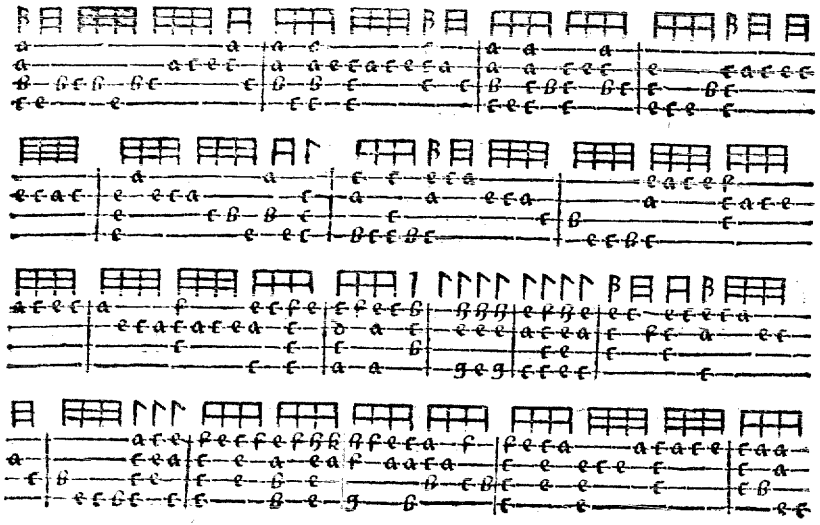

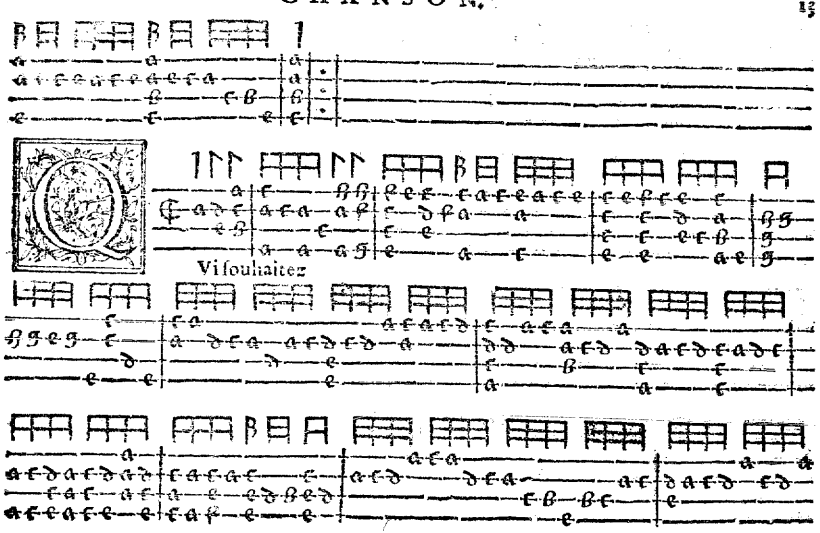
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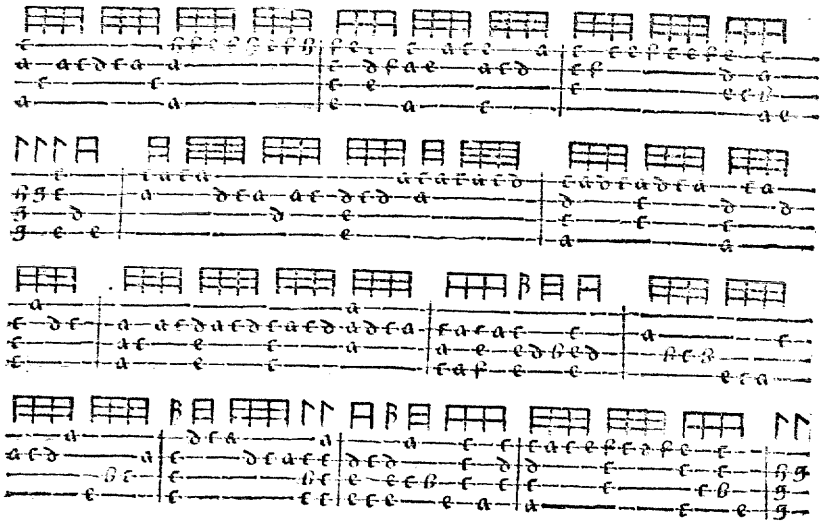
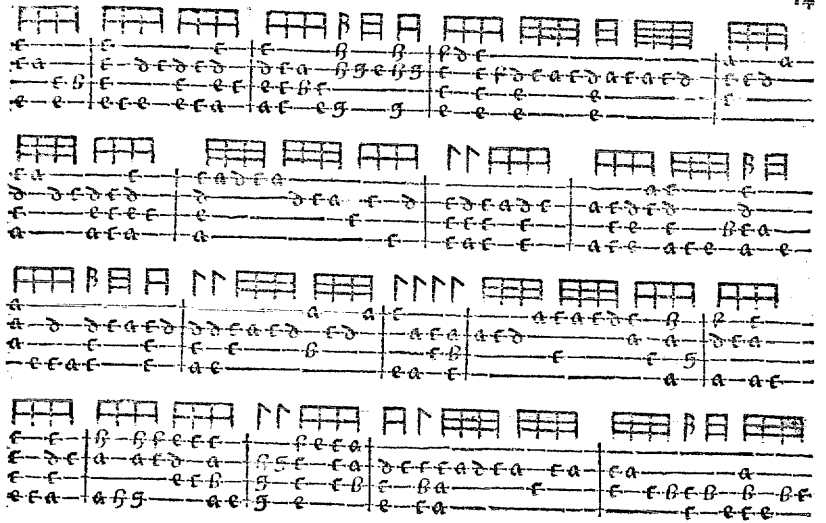
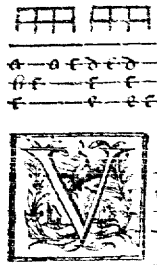
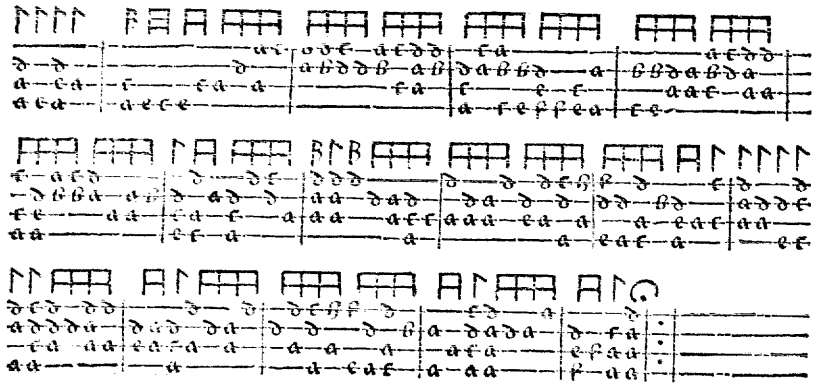
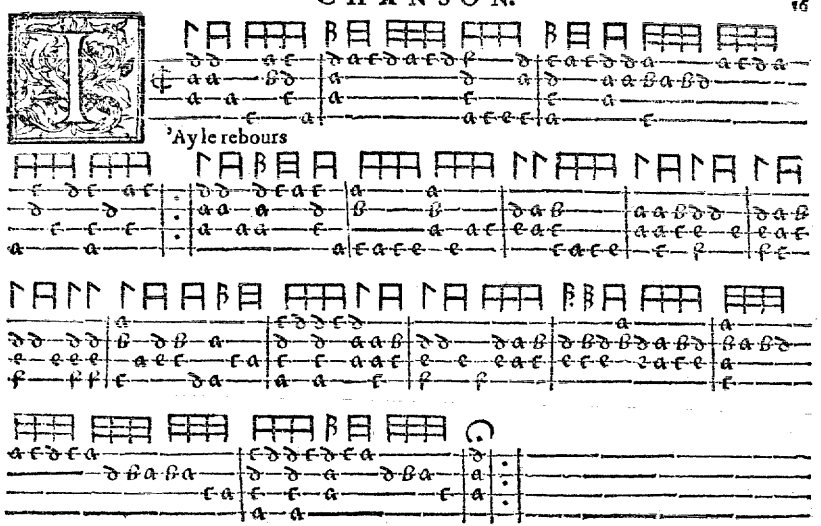






N meſnagier viellard,

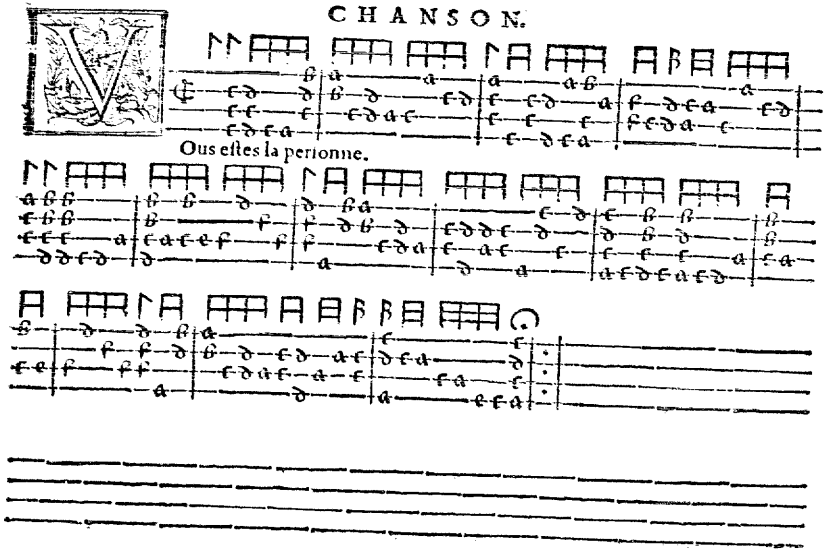


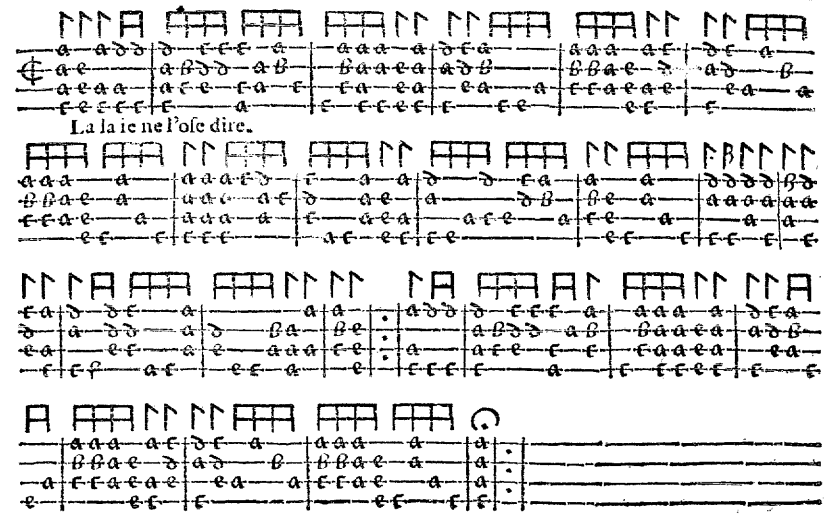

'Ay le rebours

Ie ne veux plus à mon mal consentir.

'Ay cherché la science.

CHANSON.

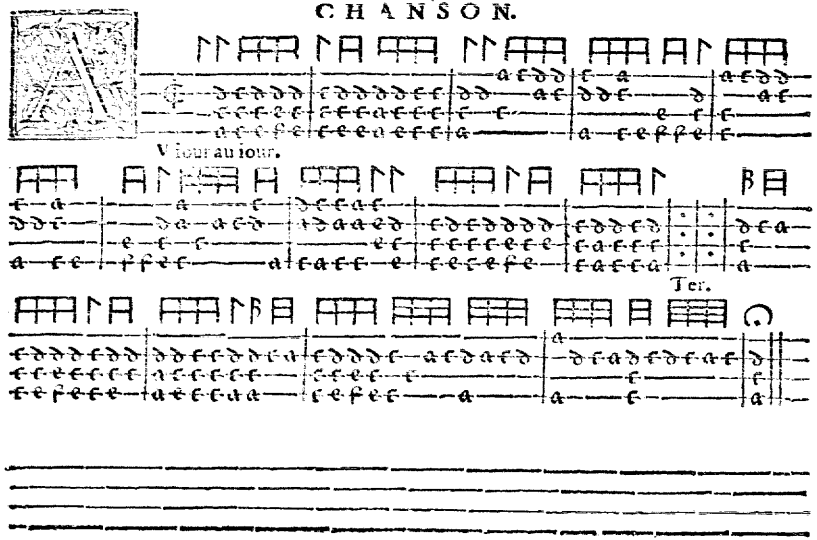


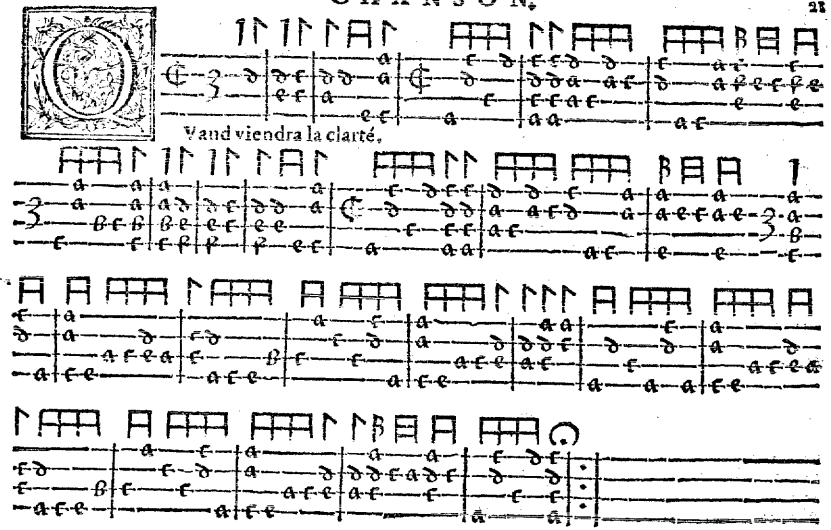


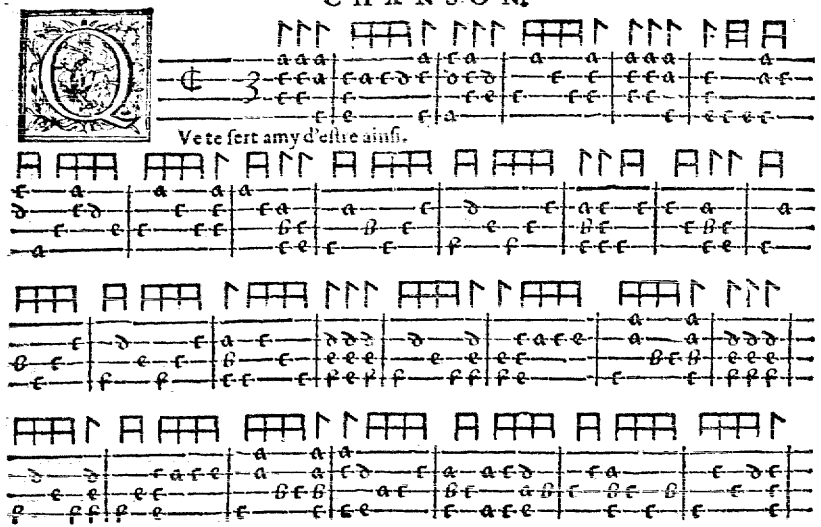
Ean de lagni.

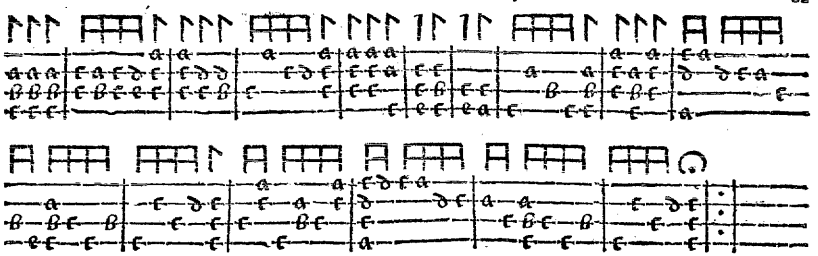
Our vn plaiſir.

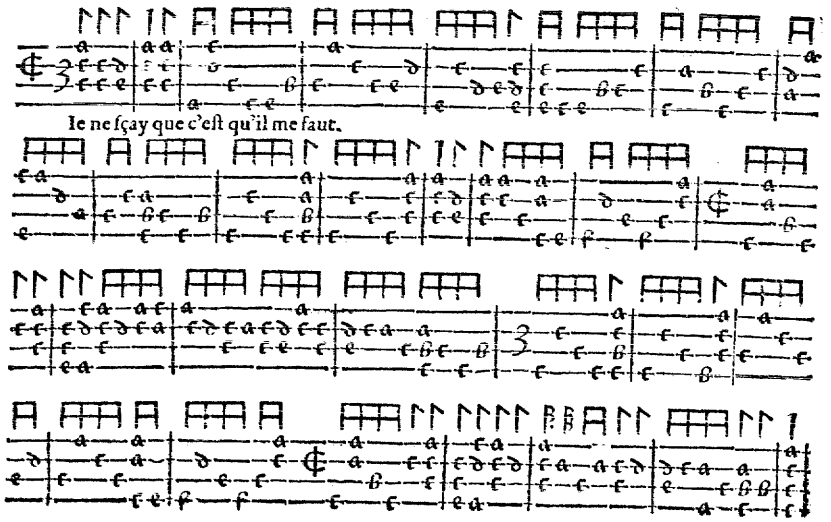
CHANSON.

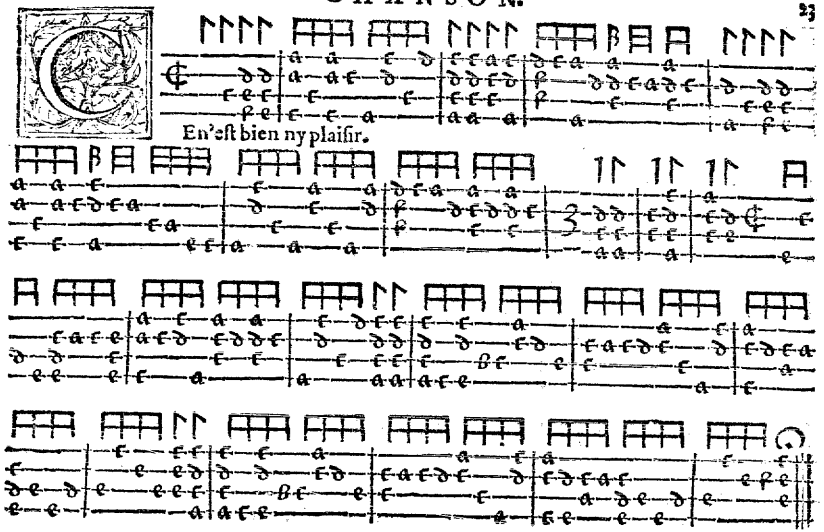




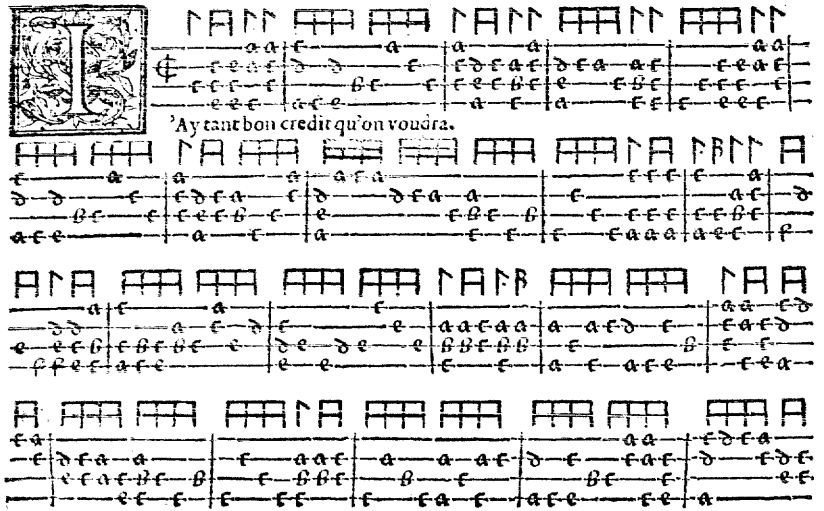

Vete sert amy d'estre ainsi.

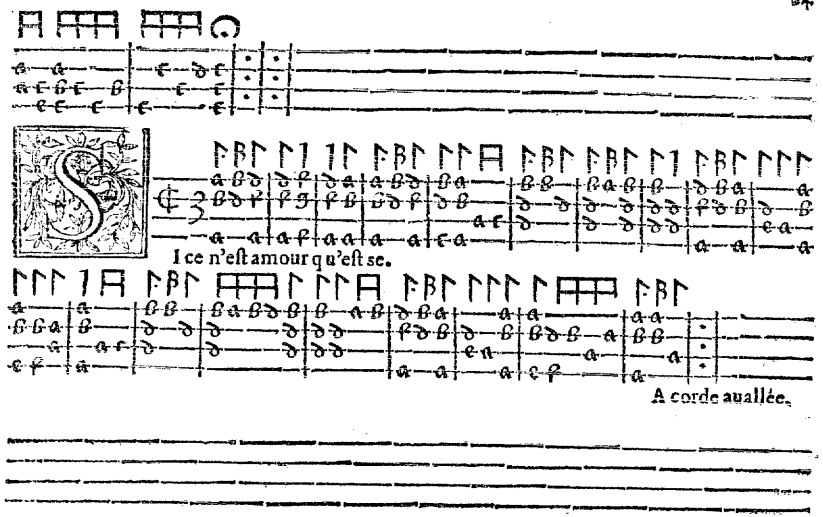


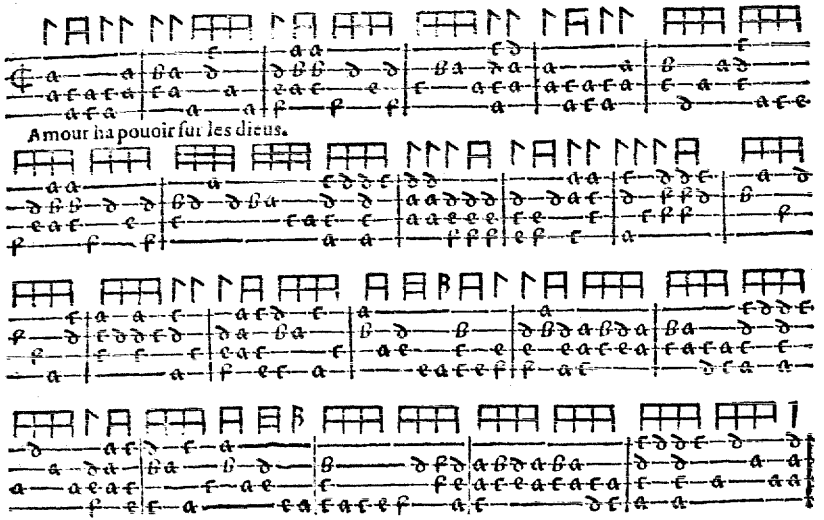

Ie ne ſçay que c'eſt qu'il me faut.

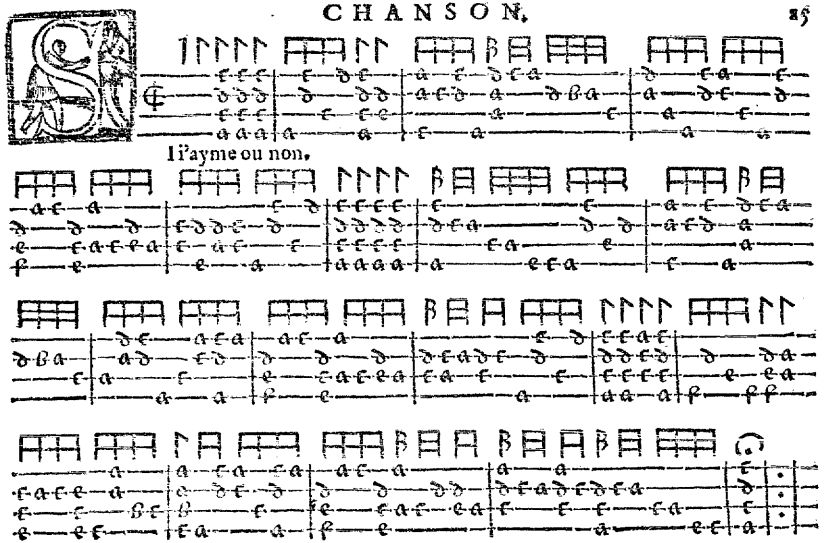

En'eſt bien ny plaiſir.

CHANSON.

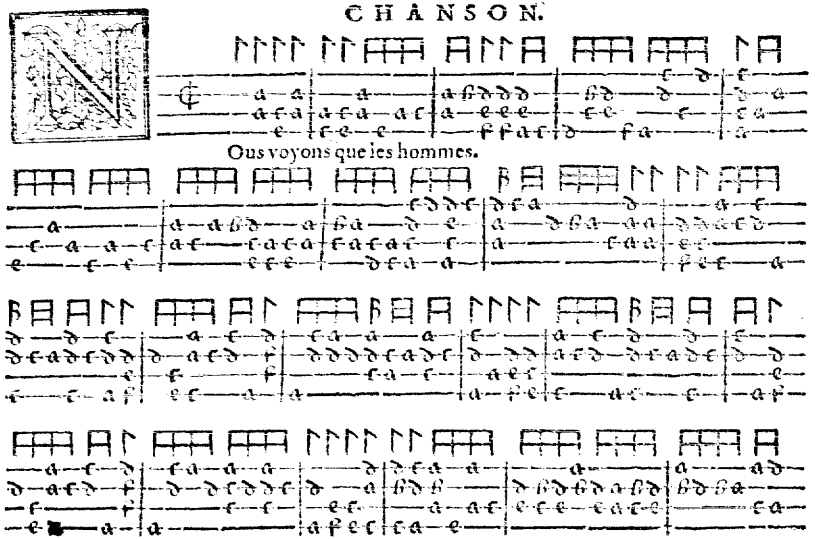

'Ay tant bon credit qu'on voudra.

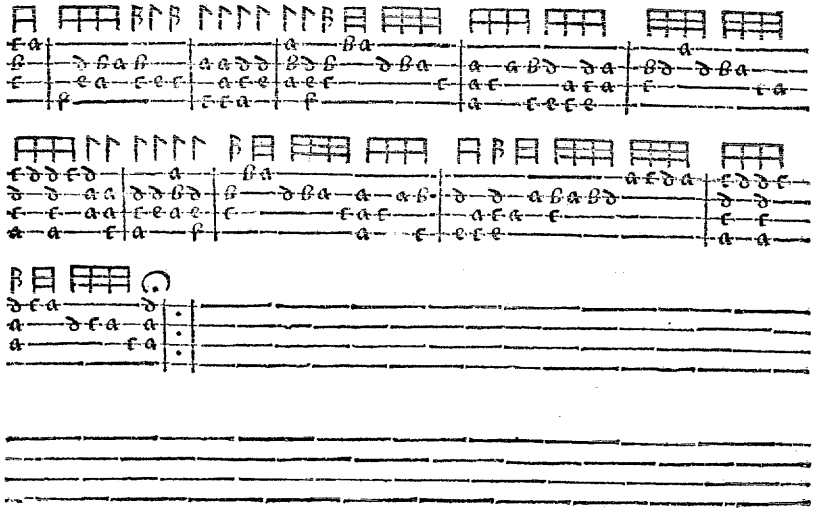

I ce n'eſt amour qu'eſt se.
A corde auallée.

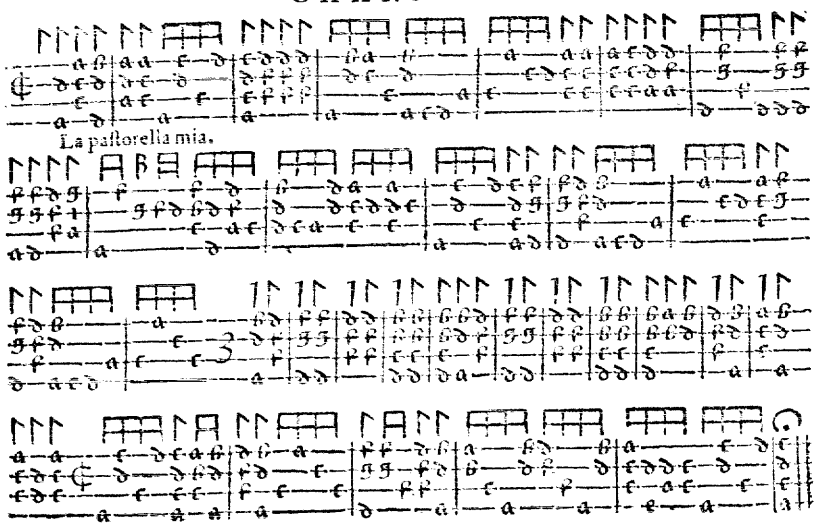

Amour ha pouoir sur les dieus.

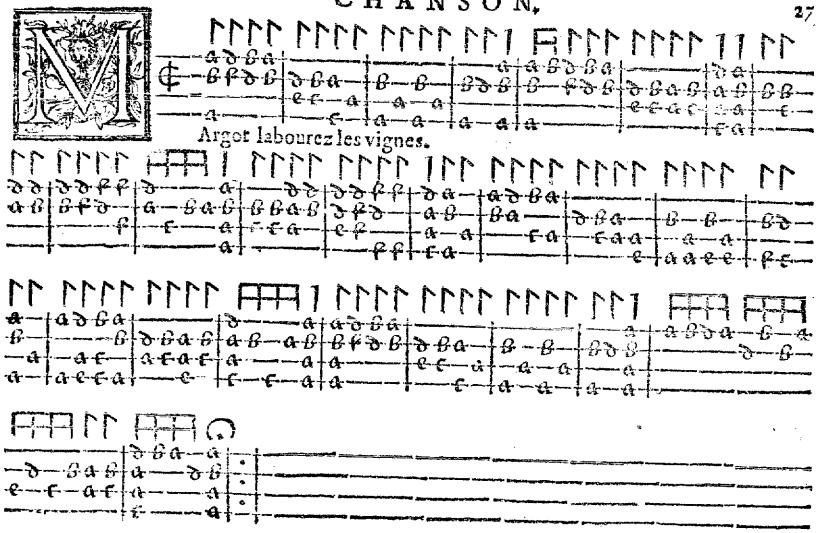

Il ayme ou non.

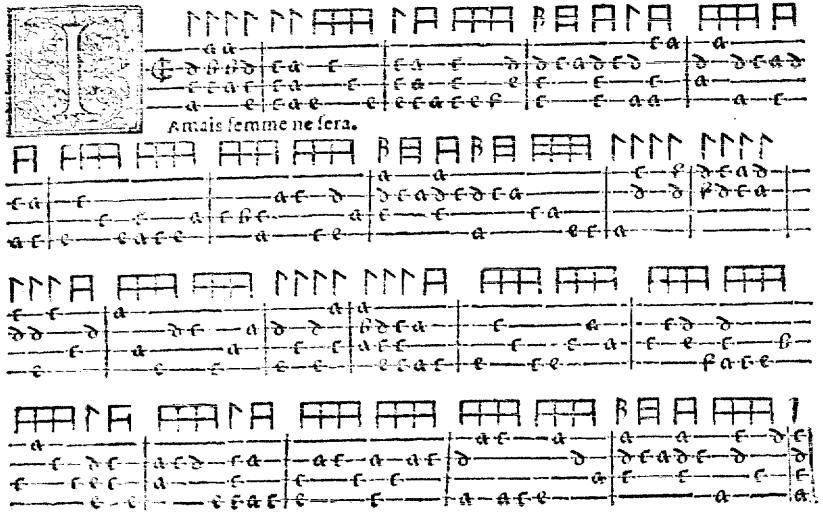
CHANSON.

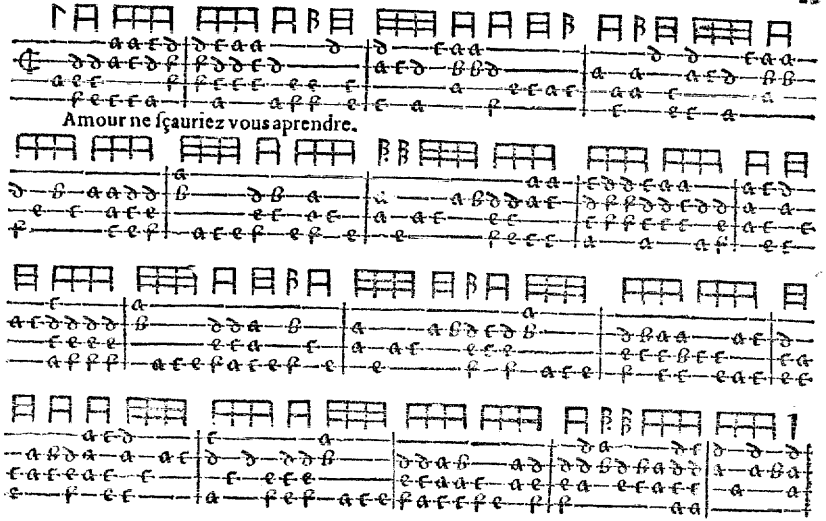


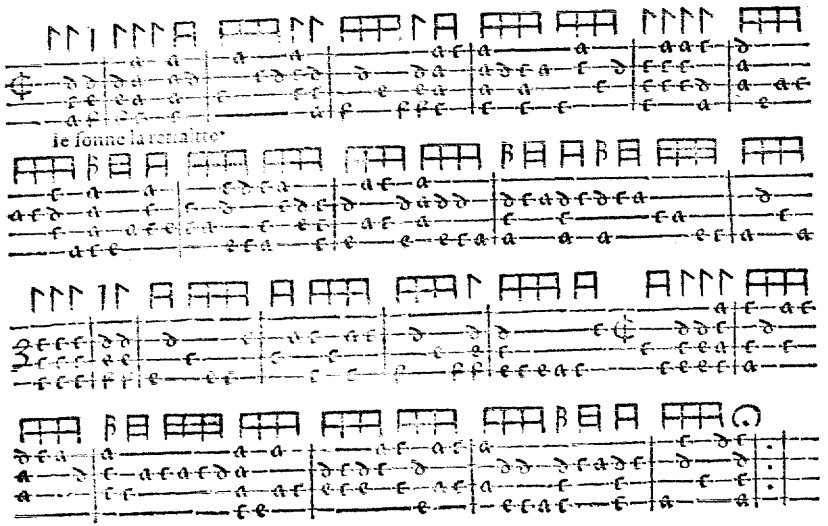


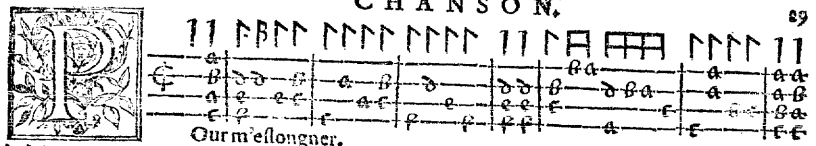

La pastorella mia.

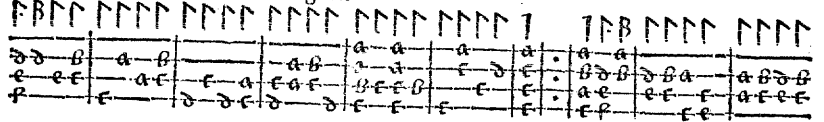

Argot labourez les vignes.

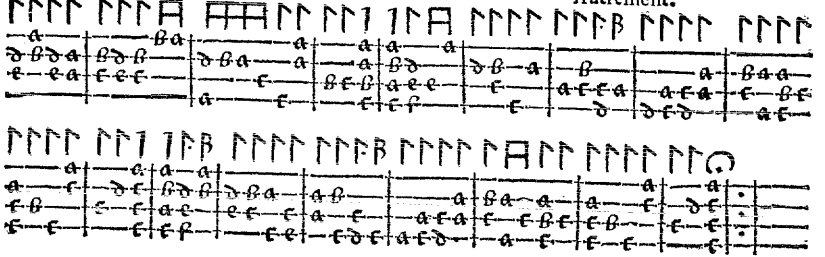

Amais femme ne sera.


Amour ne ſçauriez vous aprendre.


Ie sonne la retraitte'


Qur m'eſlongner.

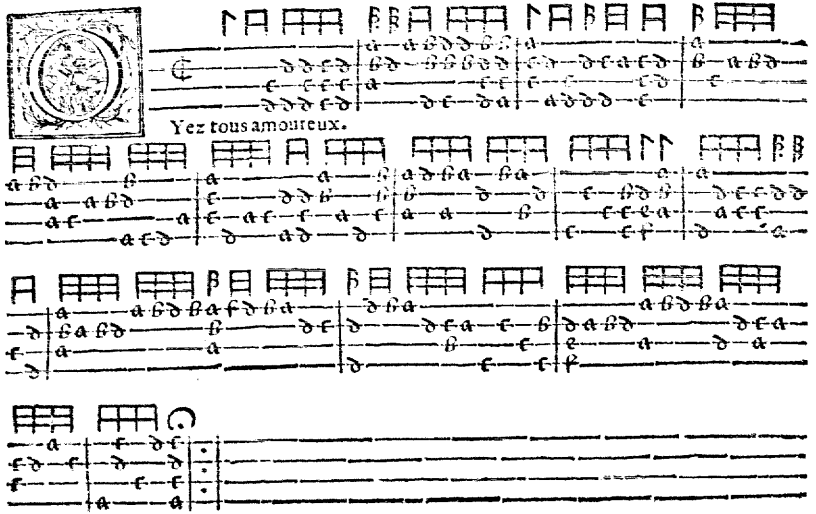

Autrement.

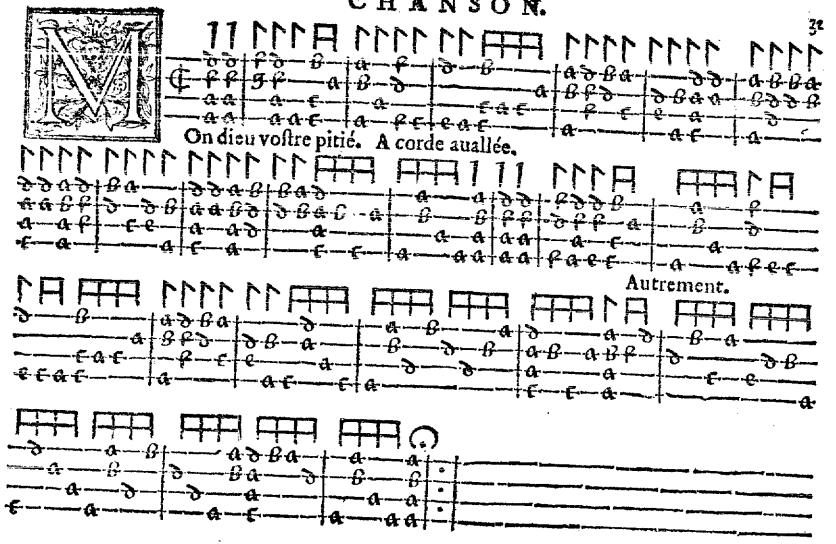


Es pas semez.

Plus neuix estre à la suite.

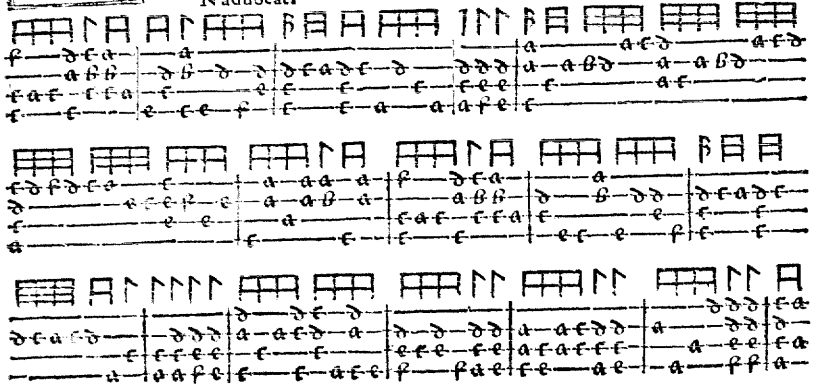
Autrement.


Yez tous amoureux.

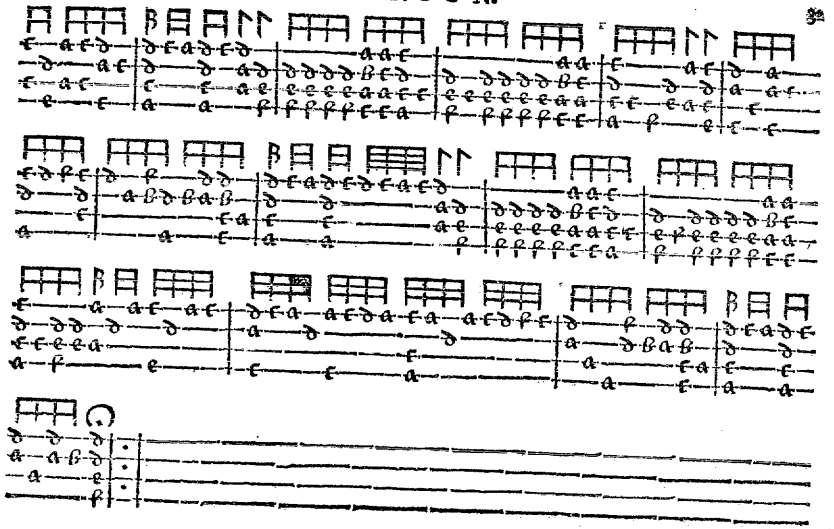

On dieu voſtre pitié. A corde auallée.
Autrement.

CHANSON.

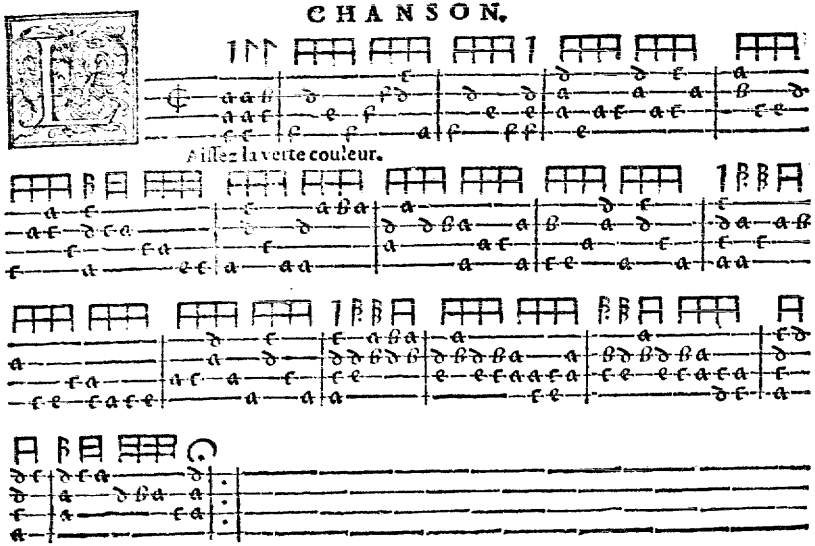
Naduocat.



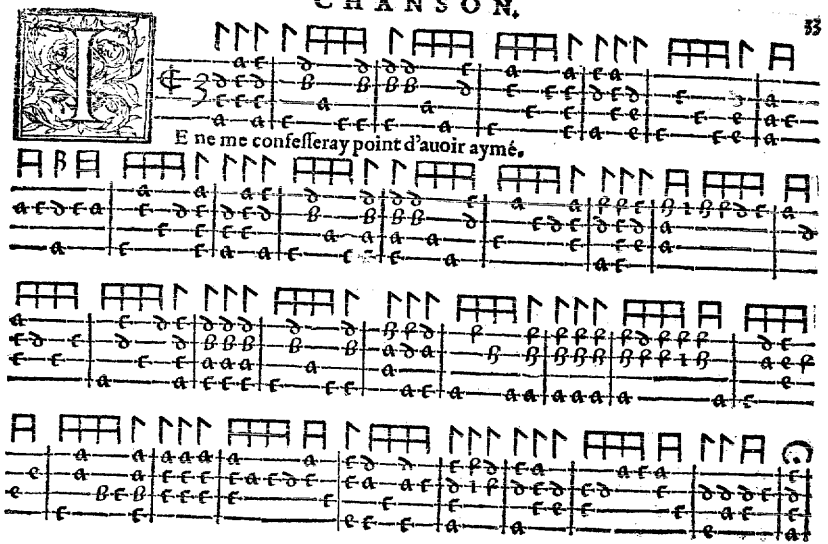
CHANSON.



CHANSON.

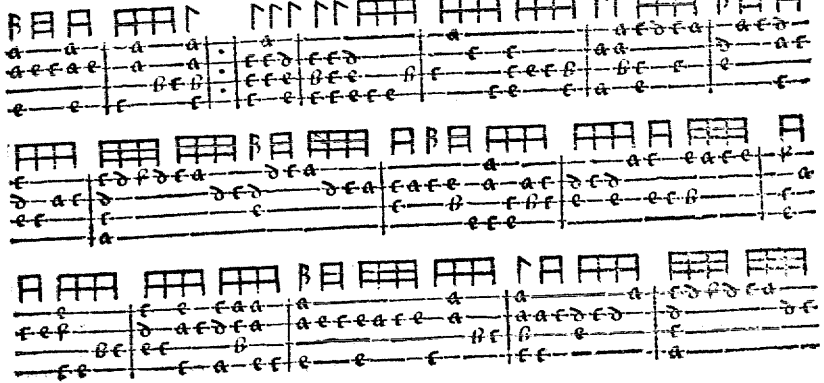


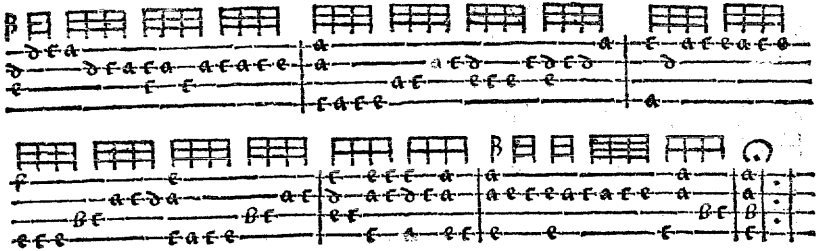
CHANSON.



CHANSON.

Scoutez ma complainte.





Vi pourra dire la douleur.

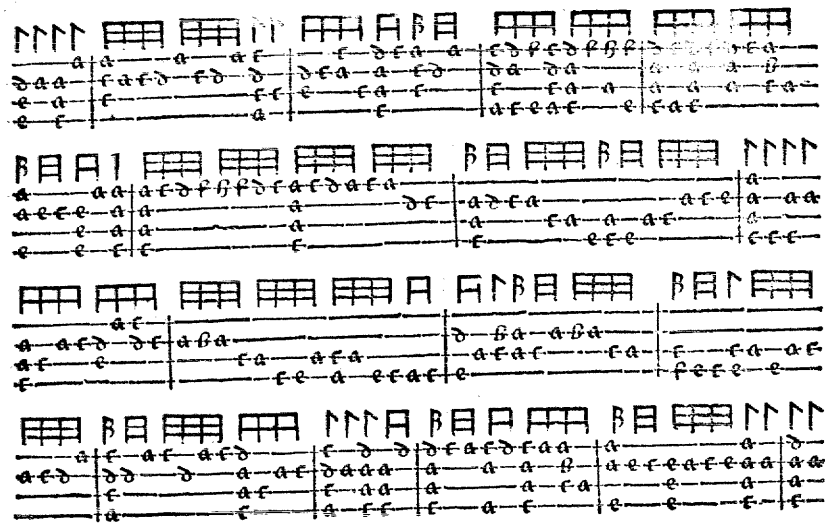
Eſté chault bouilloit.

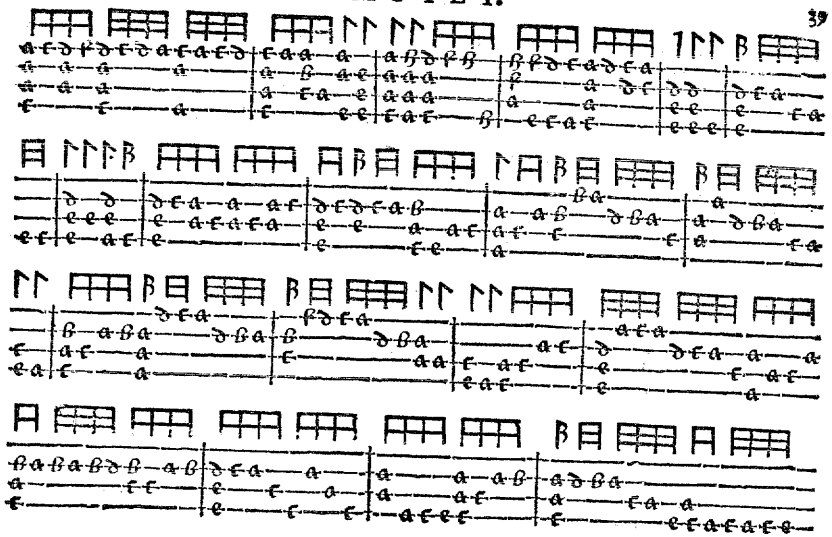
E cherche autant amour.

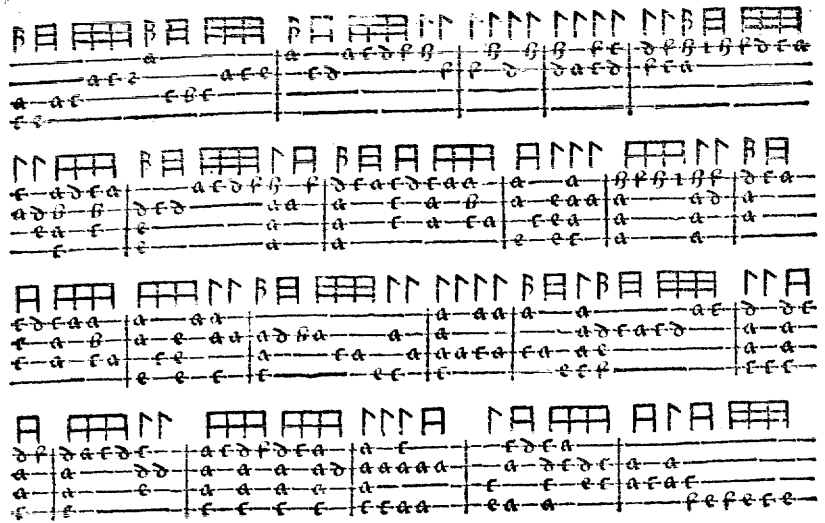
La chanson precedente plus diminuée.

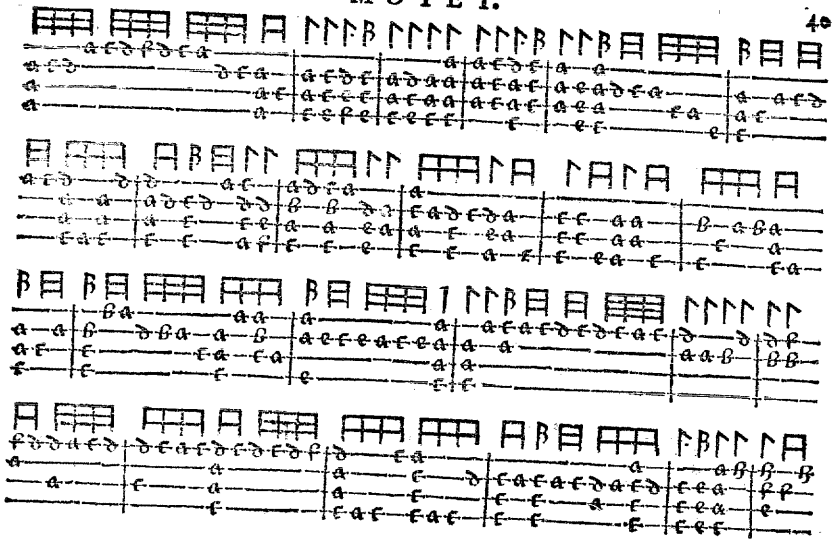
Erba mea.

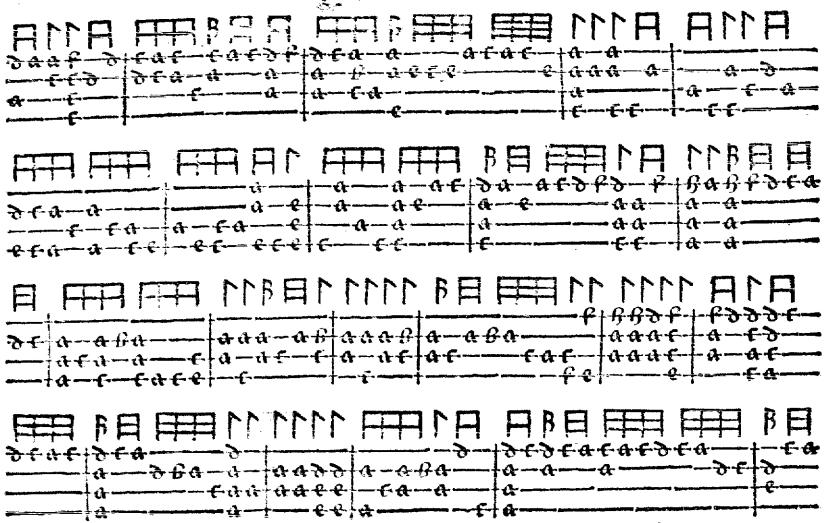
N exitu Israel de Aegypto.

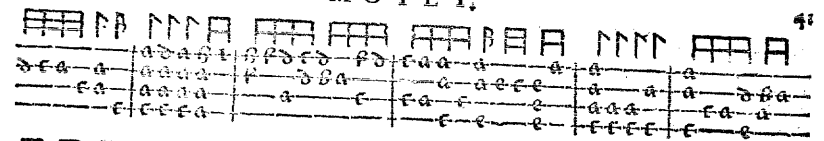


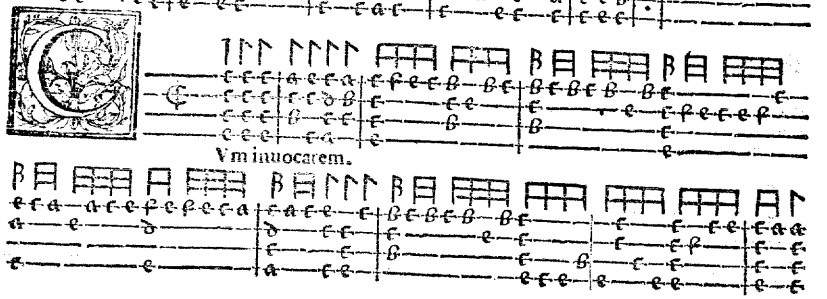


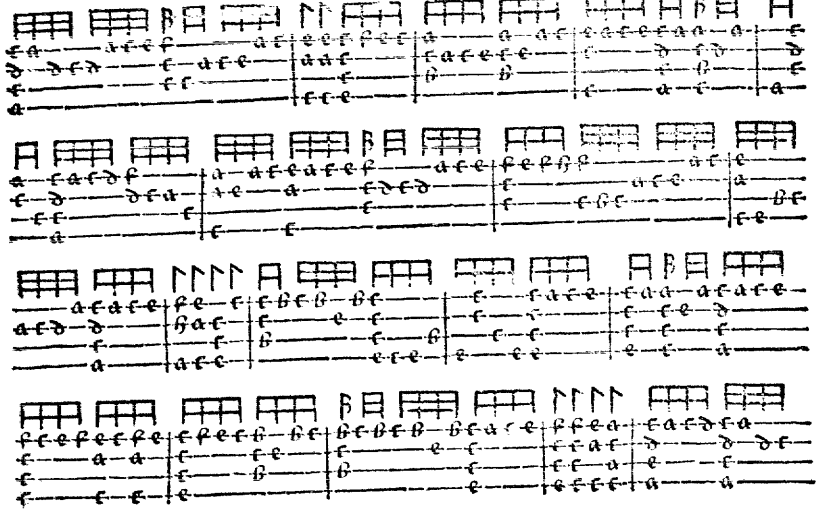


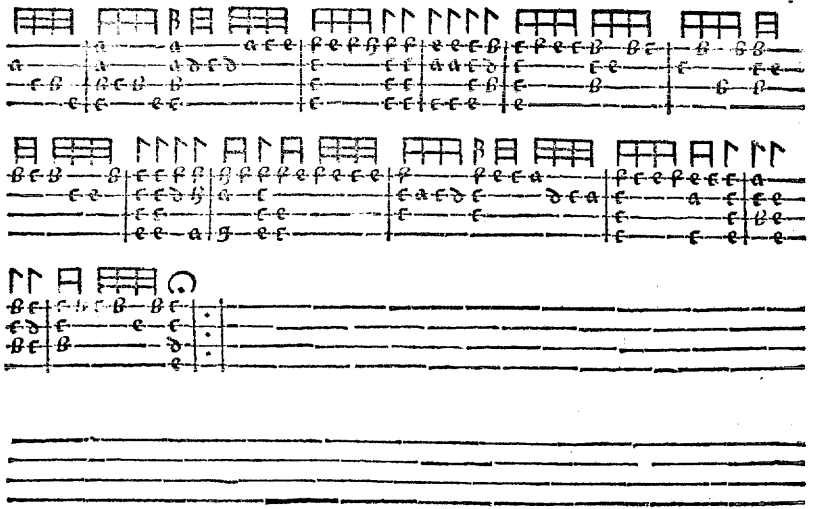






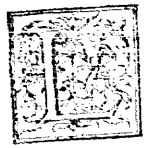

Vm inuocarem.

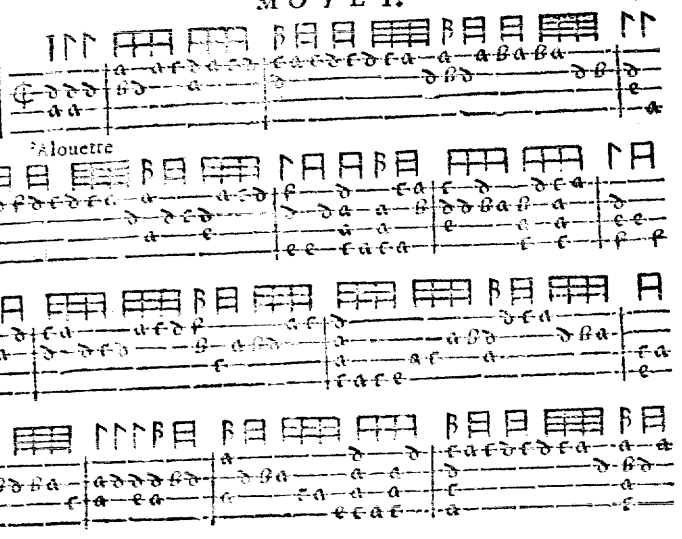


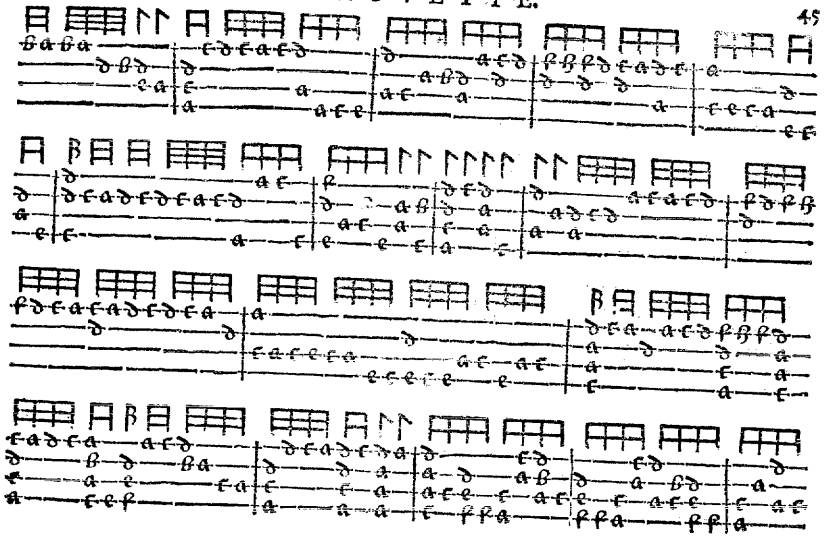


Latiquorum.

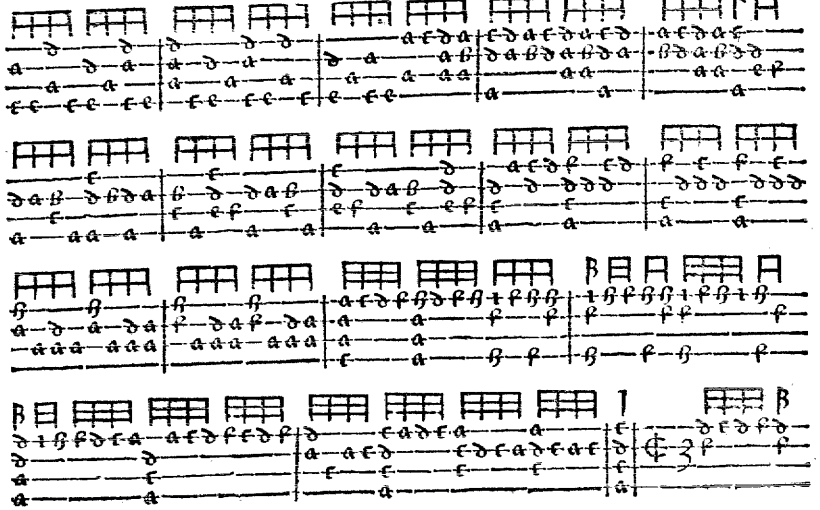
Vper flumina.



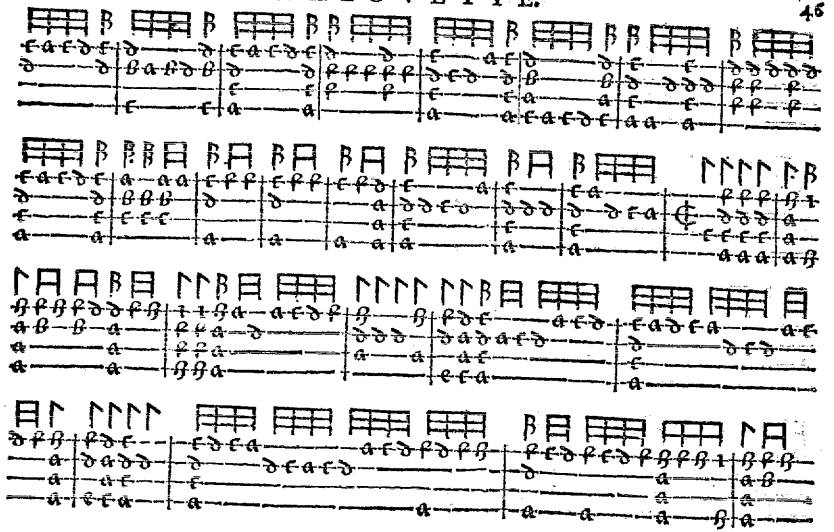

L'alouette



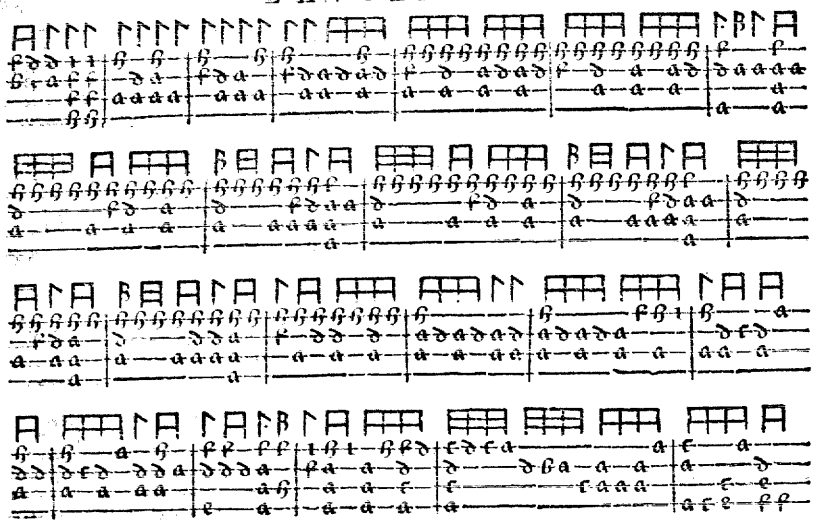
L'AVOLETTE.



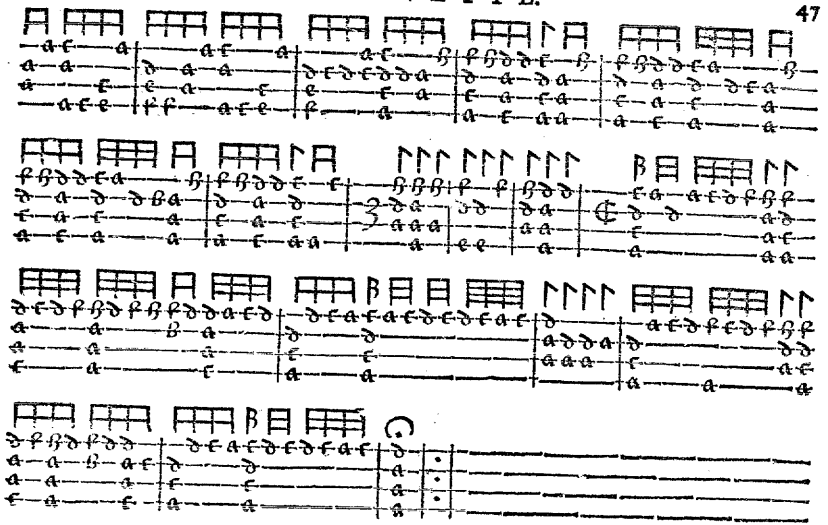
L'ALOVETTE.



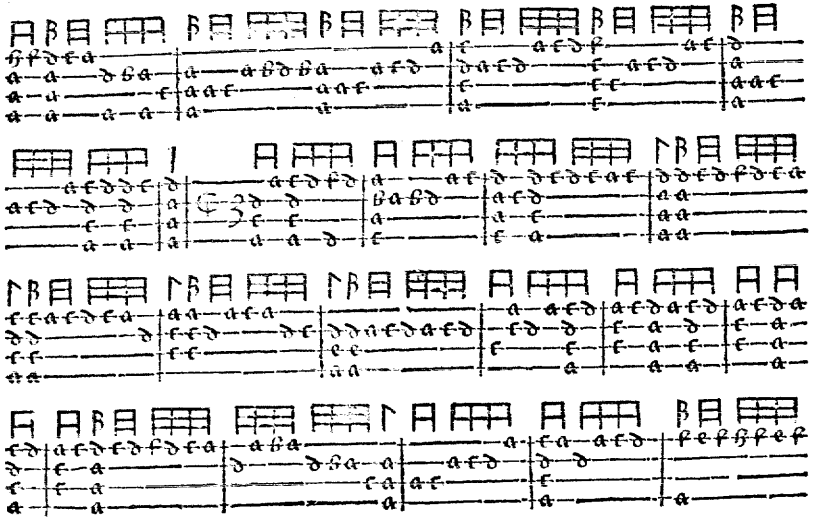
L'AVOLETTE.

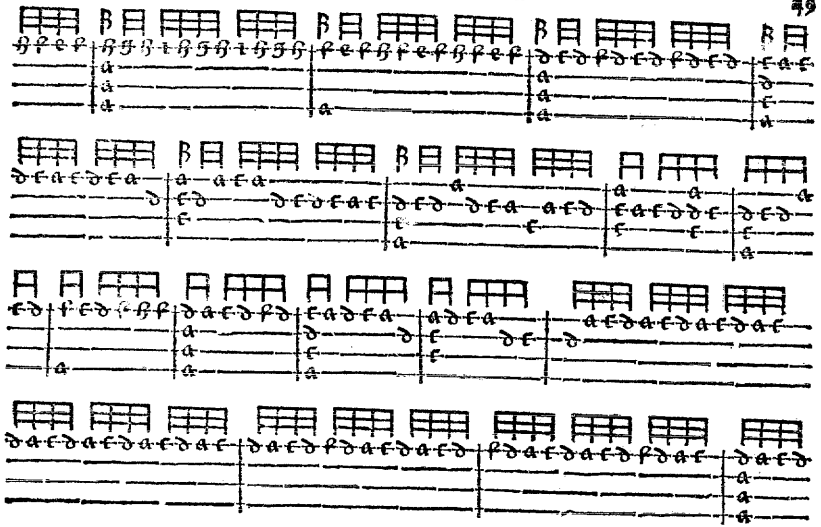


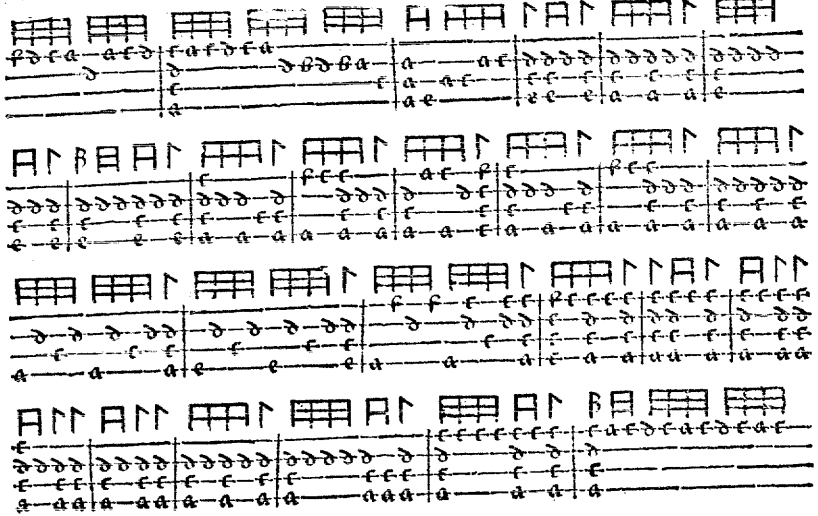
L'ALOVETTE.

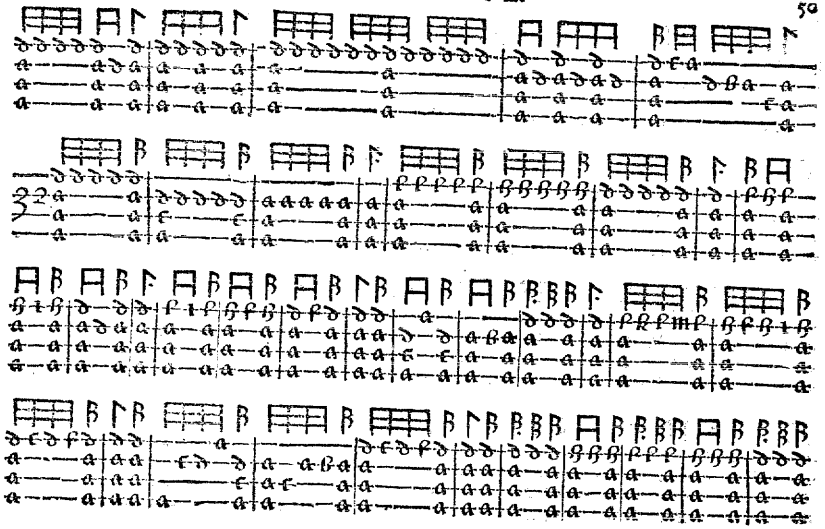


A guerre, faitte à plaisir.

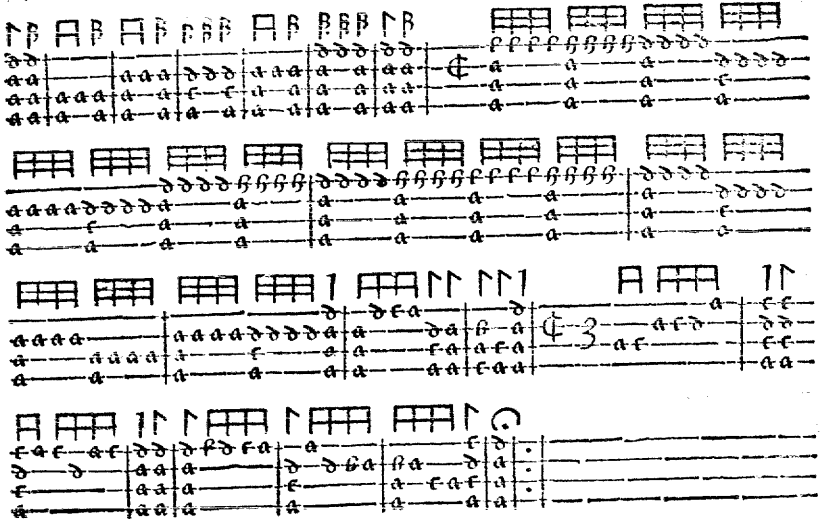




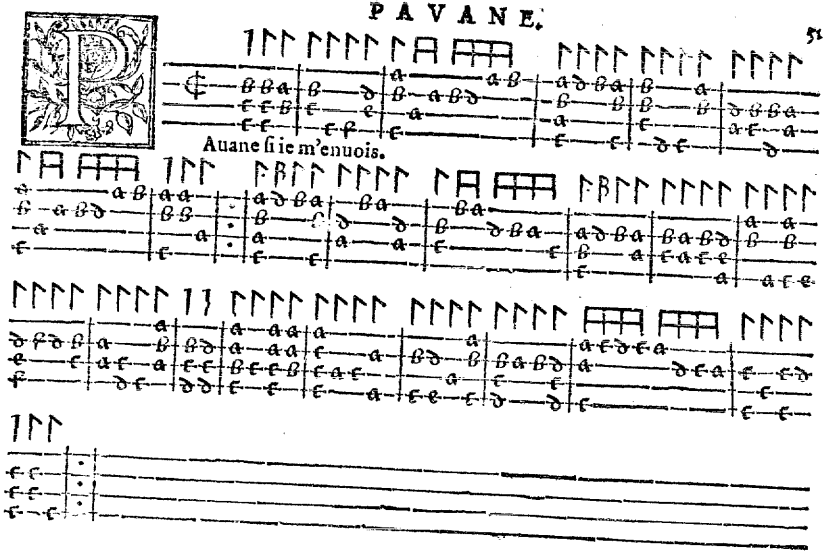




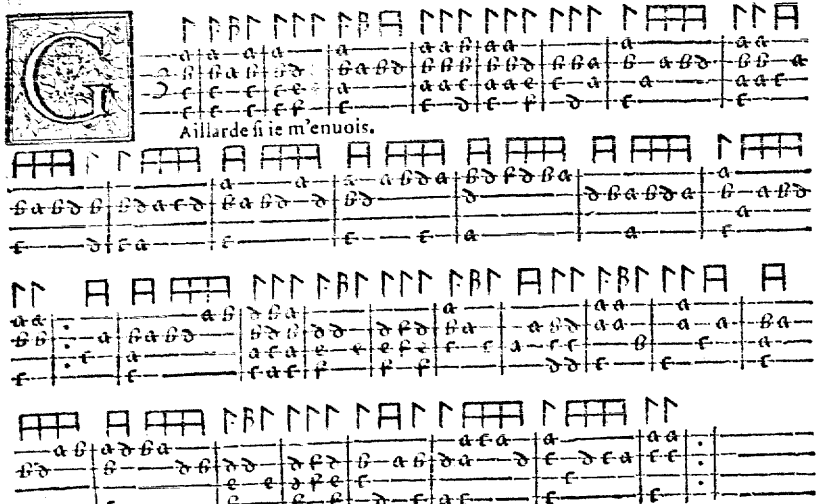
LA GVERRE.



PAVANE.

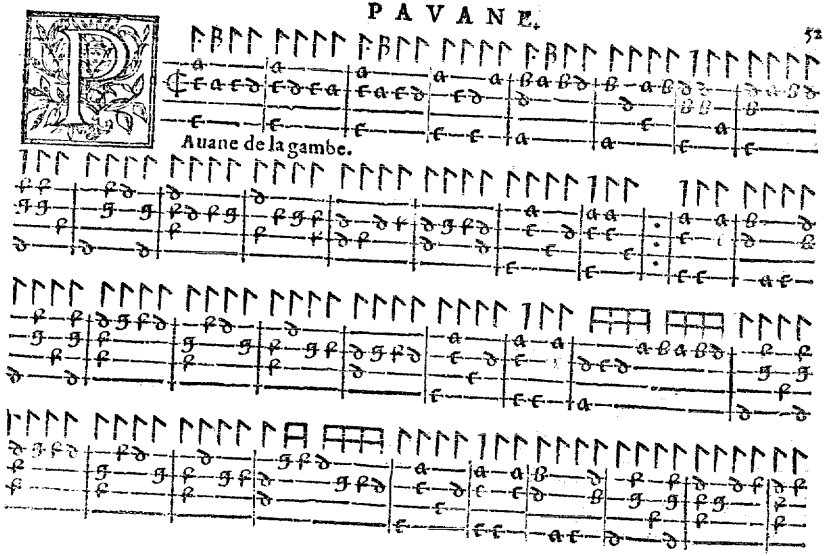


GAILLARDE.



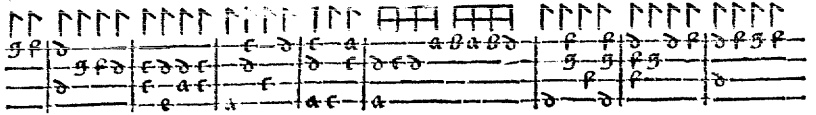
Aillarde ſi ie m'enuois.

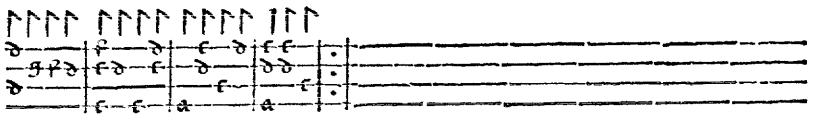
PAVANE.



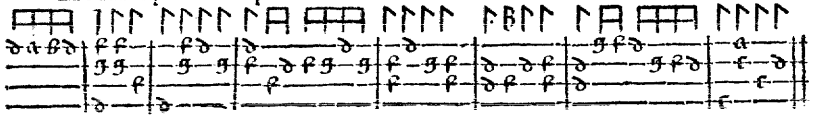
Auane de la gambe.

PAVANE.

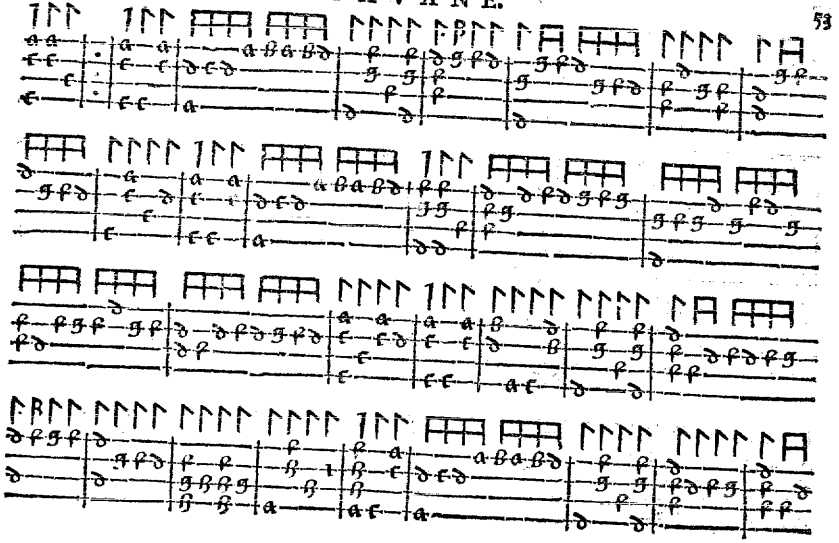




La Pauane precedente plus diminuée.



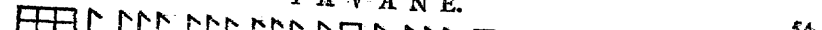
PAVANE.

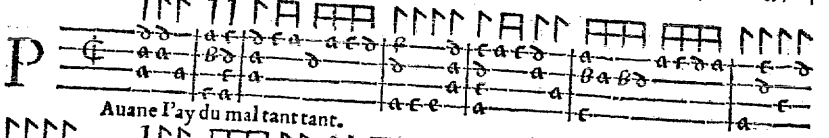


GAILLARDE.

Aillarde de la gambe.

PAVANE.





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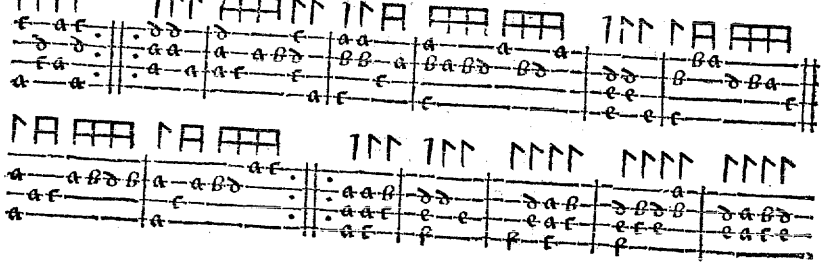
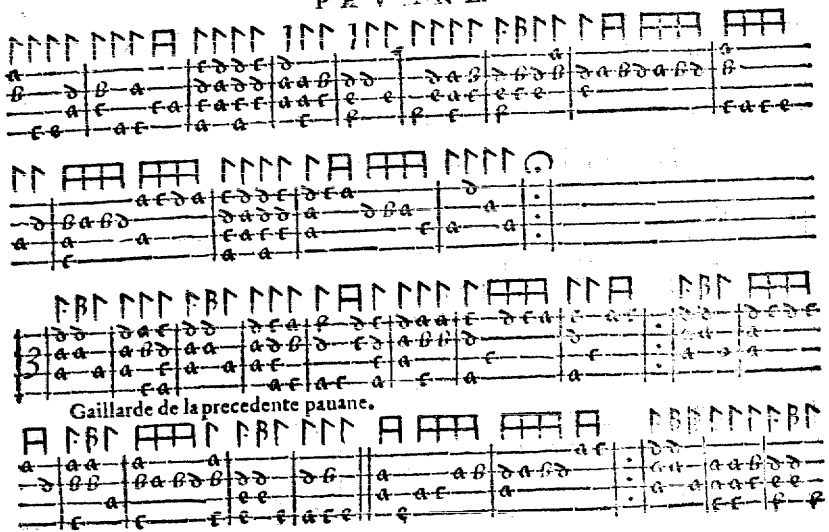
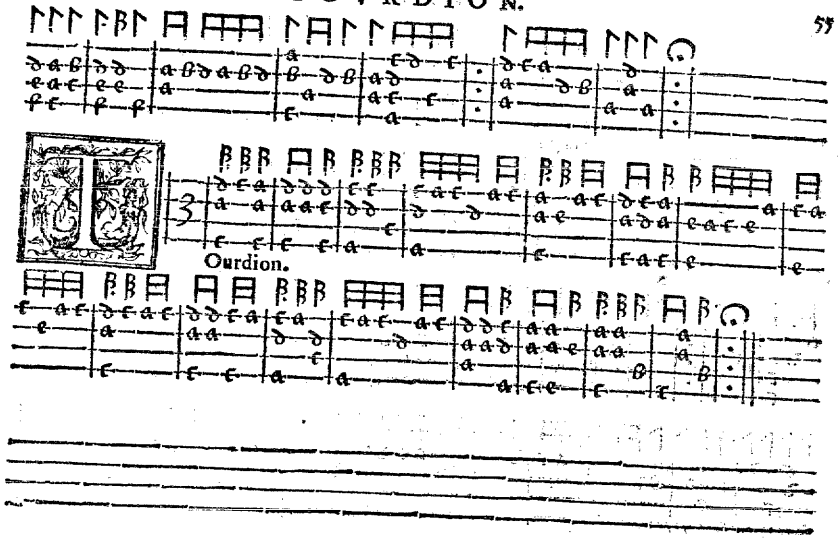


PAVANE.



Gaillarde de la precedente pauane.

TOVRDION.



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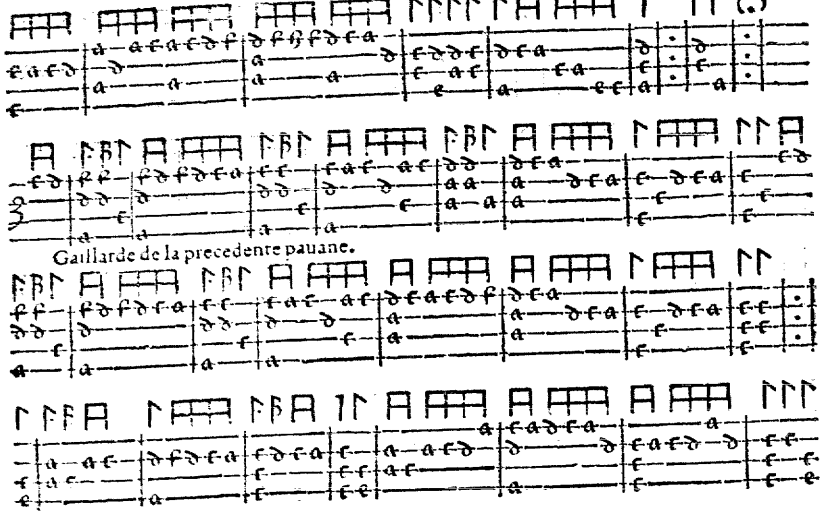
Auane de la guerre.



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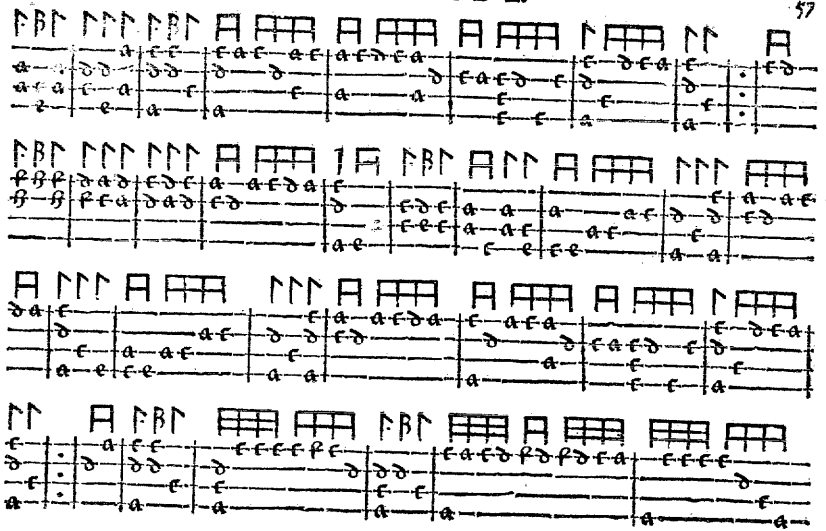
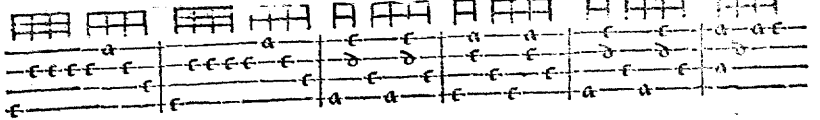
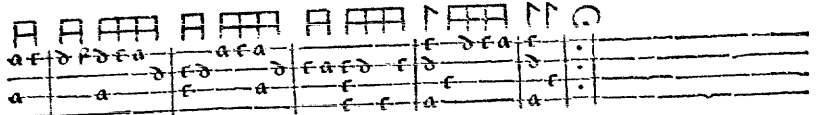
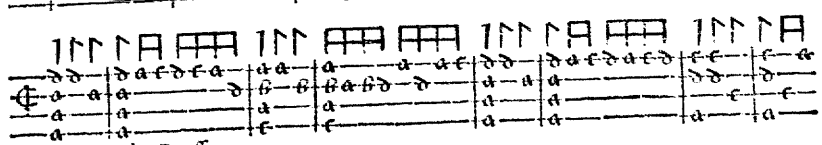
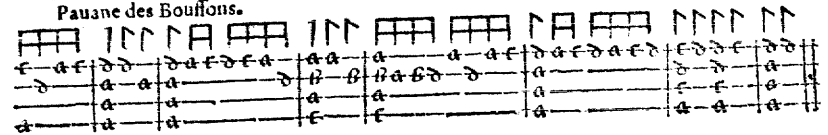


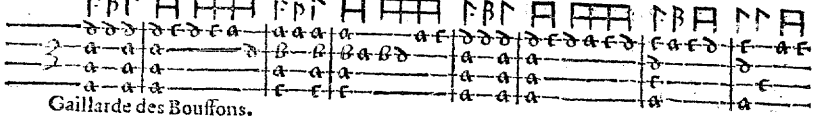




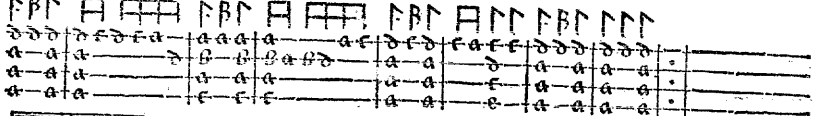


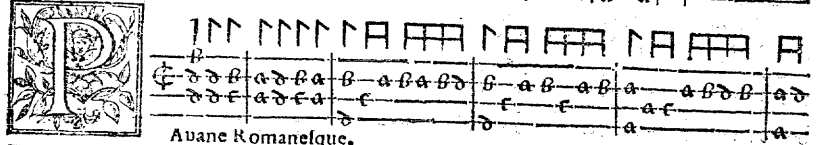
Pauane des Bouffons.



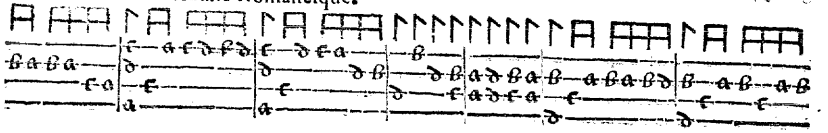


Gaillarde des Bouffons.

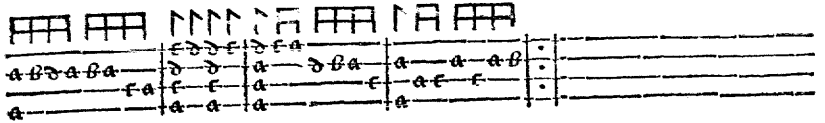




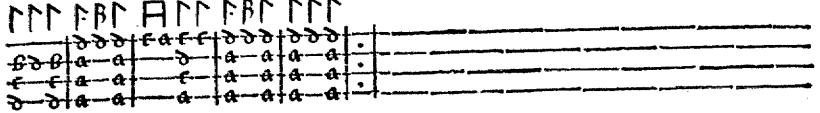
Auane Romanesque.



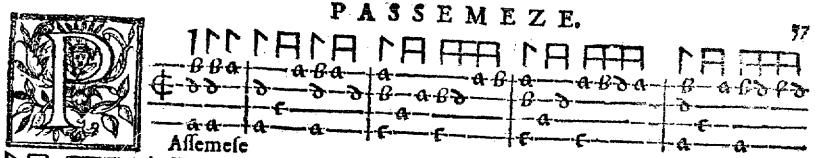
GAILLARDE.



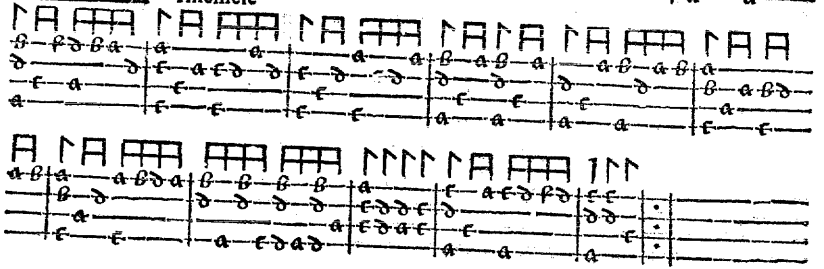
Gaillarde de la precedente pauane.



PASSEMEZE.

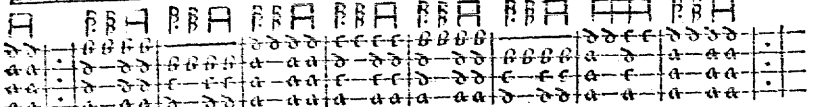


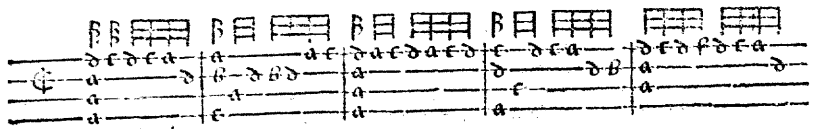
Assemese



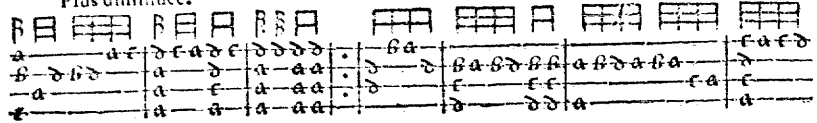
ALMANDE.

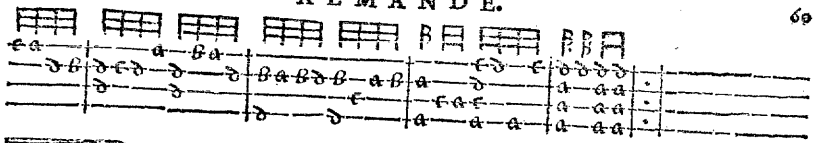
Es bouffons.



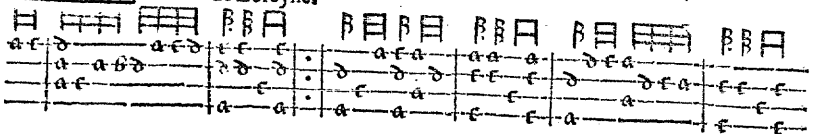


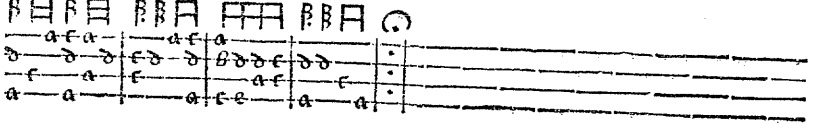
Plus diminuée.





Lmande Loreyne.





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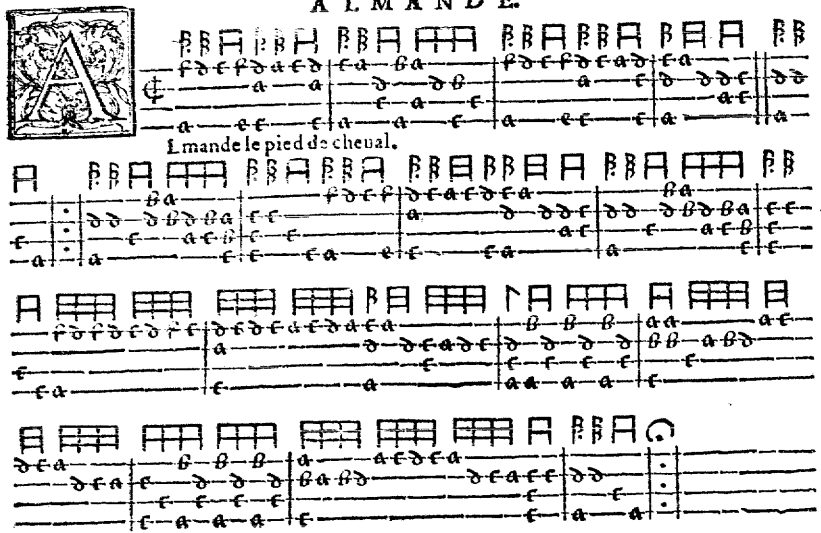
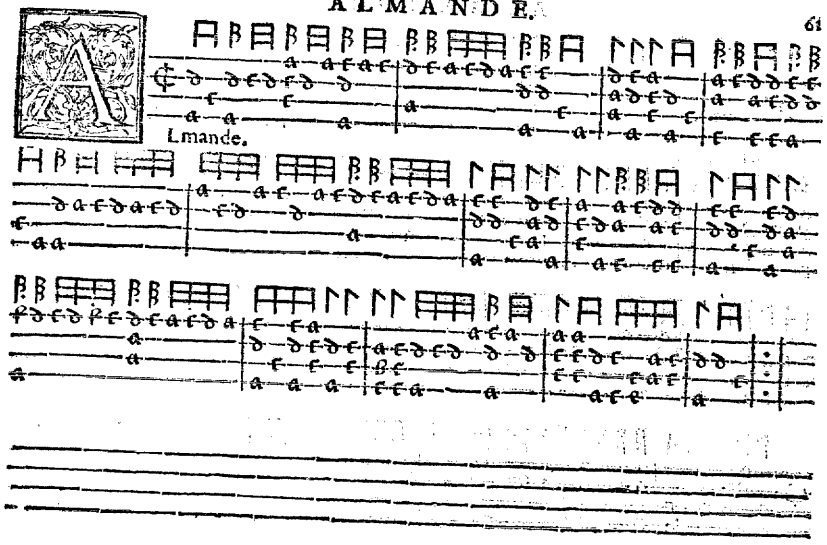


L mande le pied de cheual.

ALMANDE.



L mande.

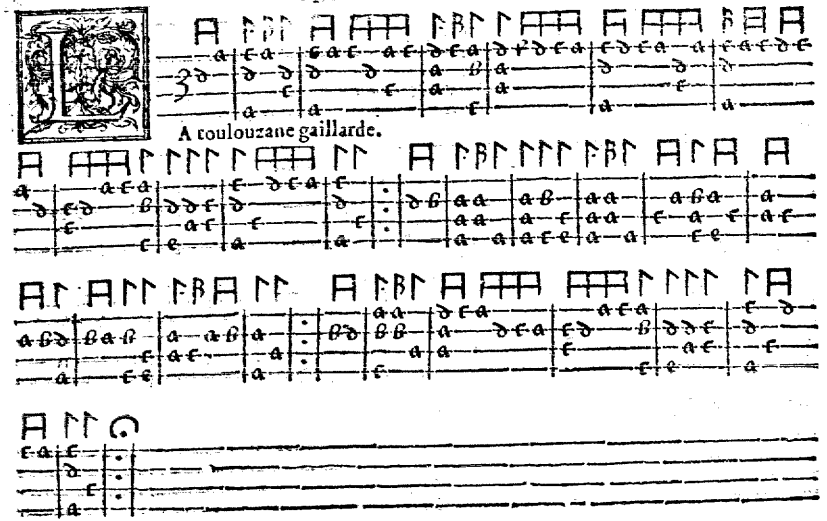
ALMANDE.

Almande.

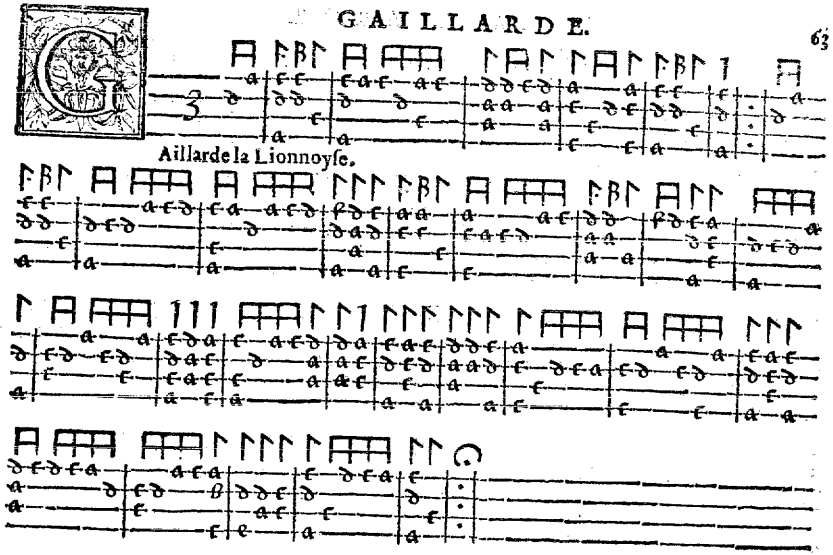
Almande.

ALMANDE.

Lmande La mon amy la.



A toulouzane gaillarde.

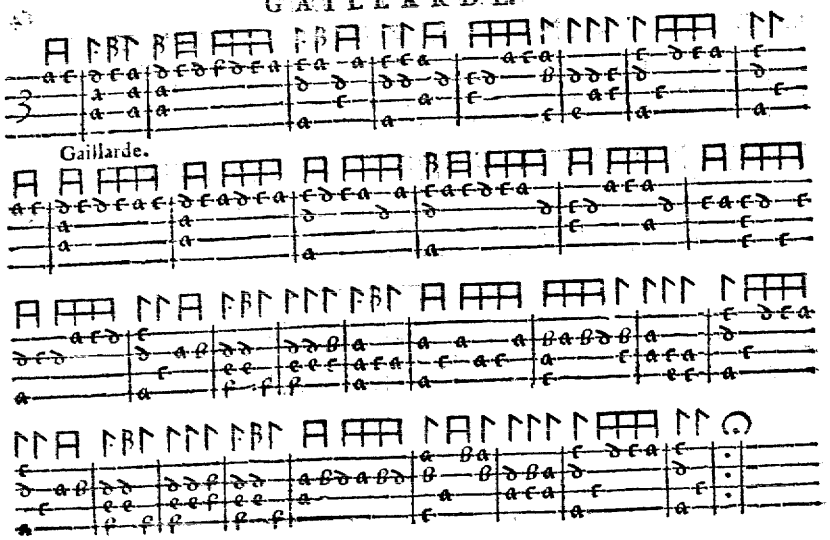


Aillarde la Lionnoyse.

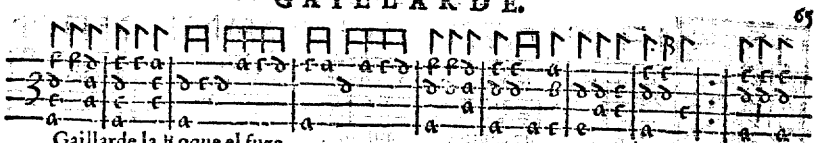
GAILLARDE.

Aracolla gaillarda.

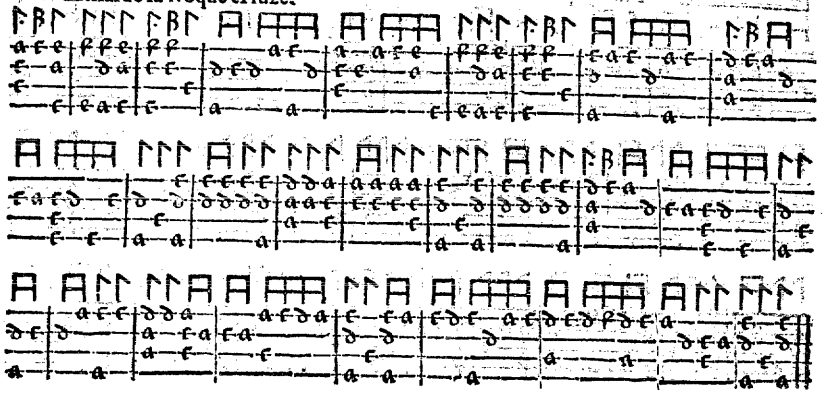
Plus diminuée.



Gaillarde.

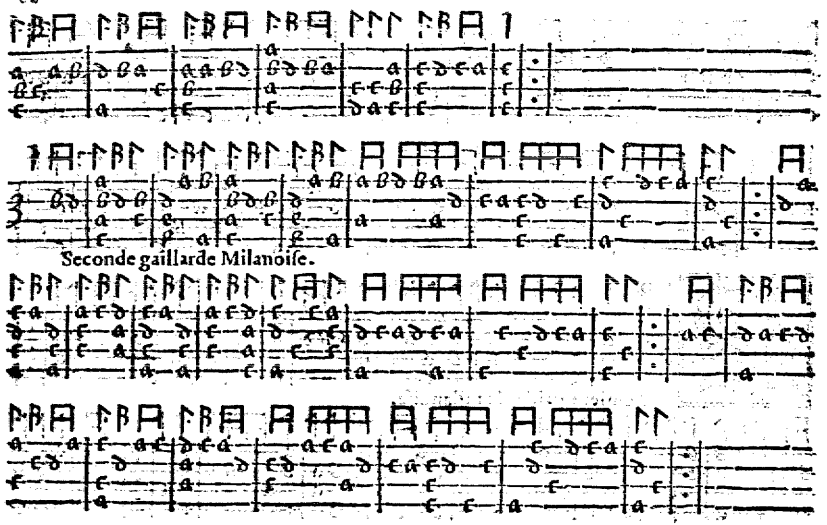


Gaillarde la Roque el fuze.

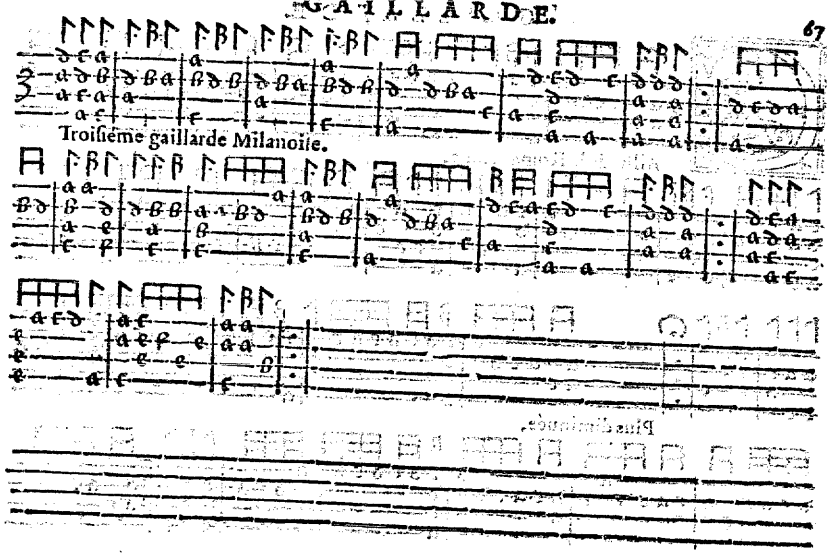


'Ennuy qui me tourmente Gaillarde.

Remiere gaillarde milanoise.



Seconde gaillarde Milanoise.



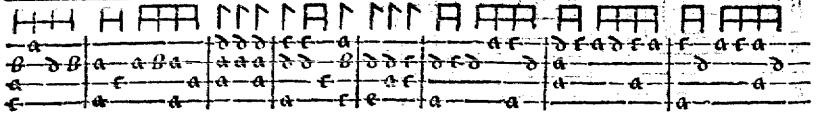
Troiſiéme gaillarde Milanoiſe.

Aillarde la Romanesque.

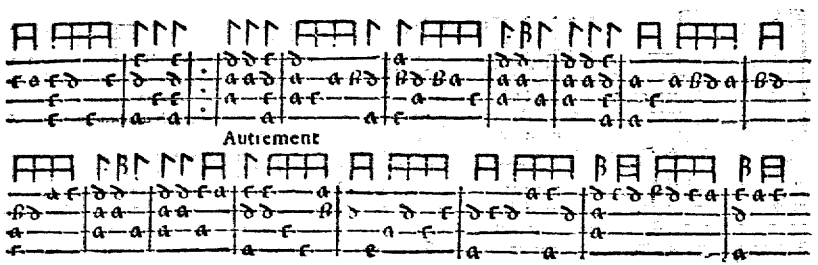
Plus diminuée,

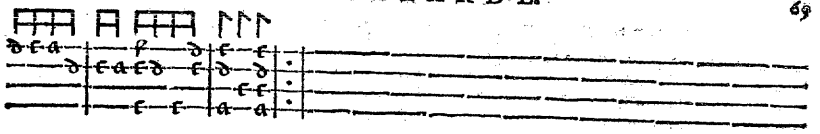
Aillarde La Peronnelle.

Aillarde.

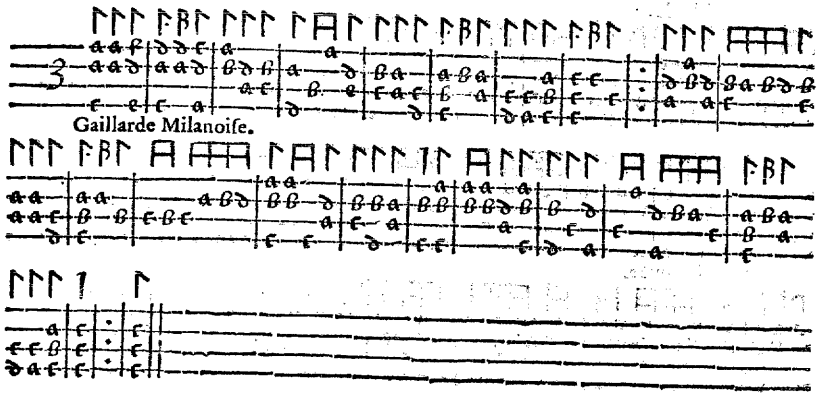


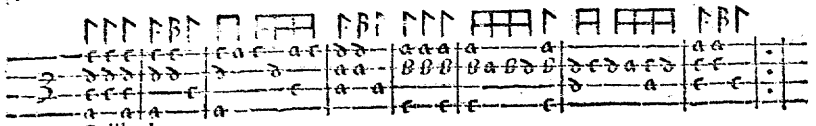
Autrement



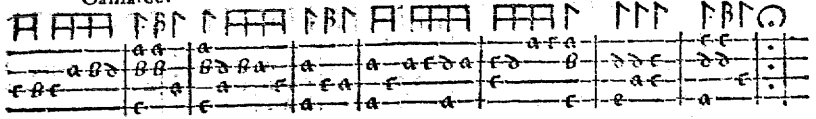


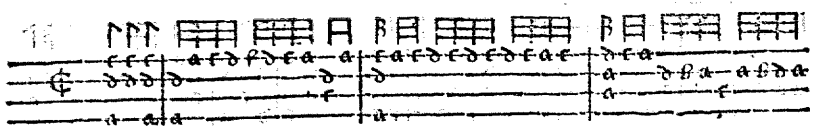
Gaillarde Milanoise.



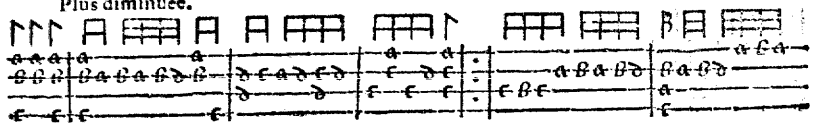


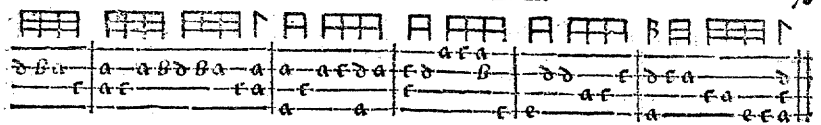
Gaillarde.

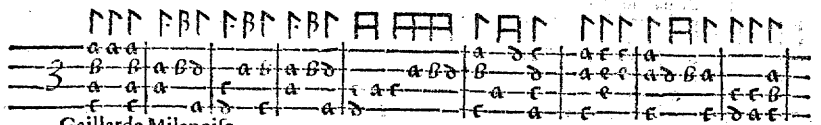




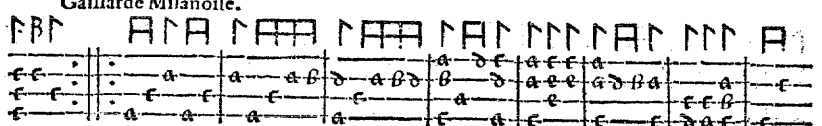
Plus diminuée.

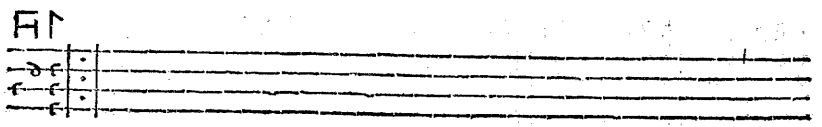


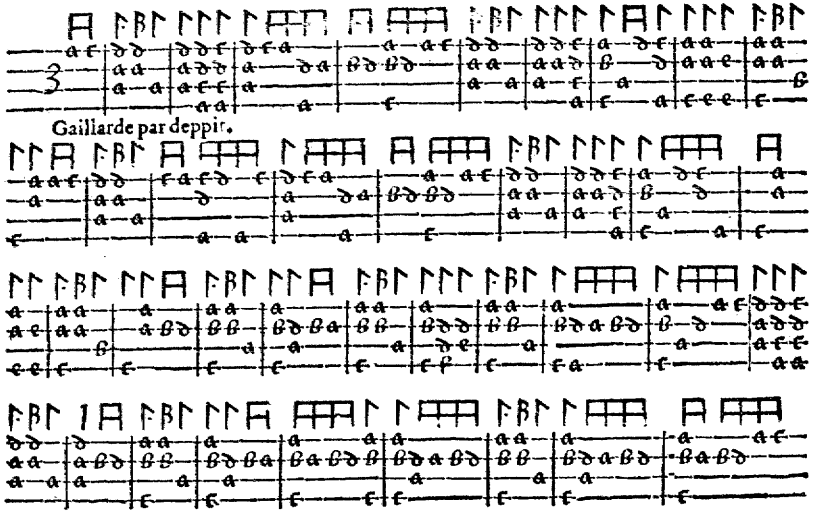




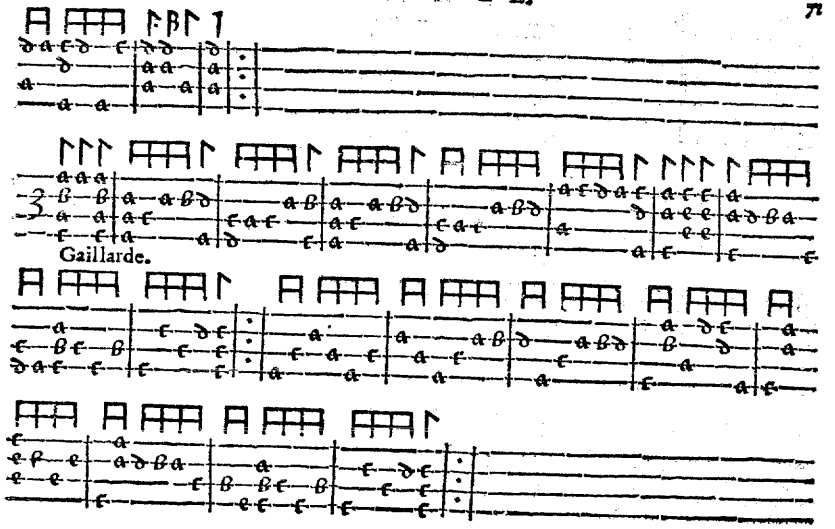
Gaillarde Milanoiſe.





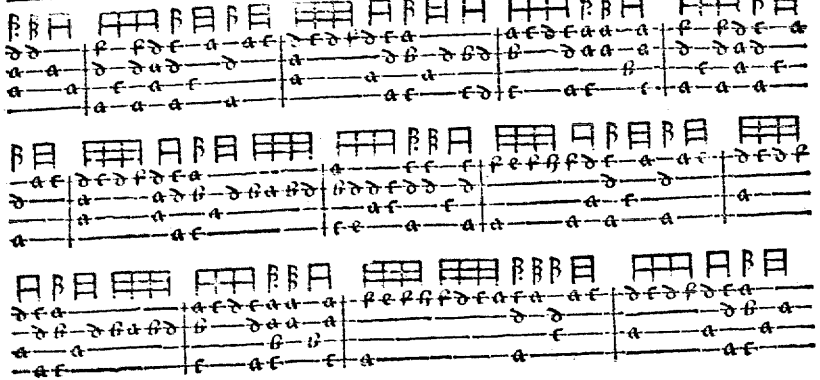


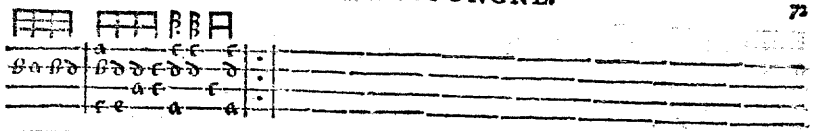
Gaillarde par deppir.



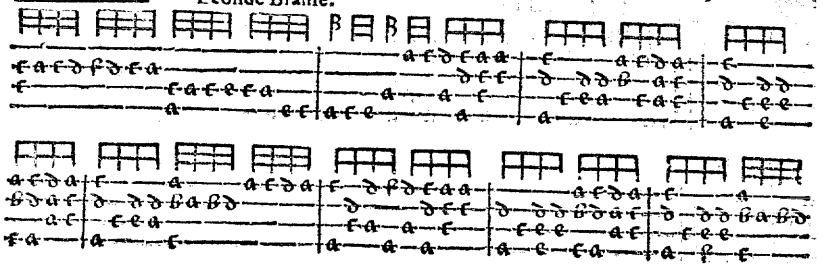
Gaillarde.

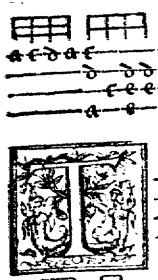
Remier Branle de Bourgongne.





Econde Branle.

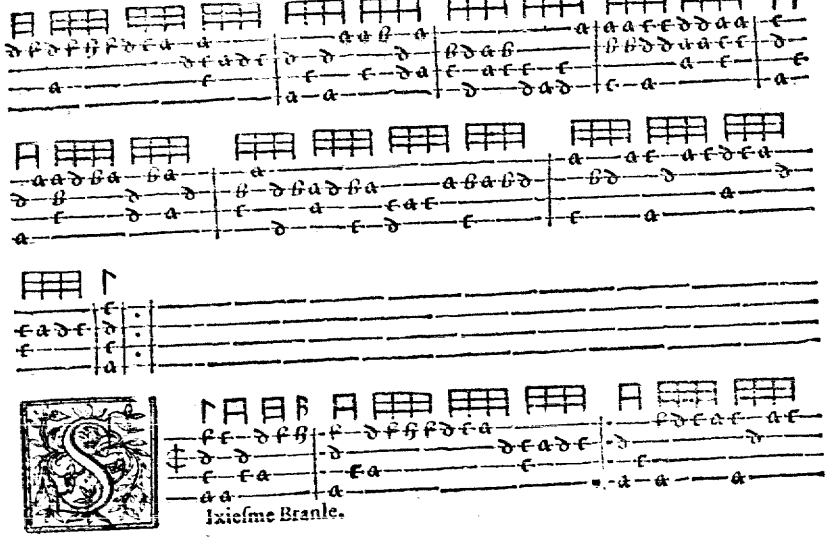




Roiſieme Branle.

Vatrieſme Branle.

Inquieſme Branle.



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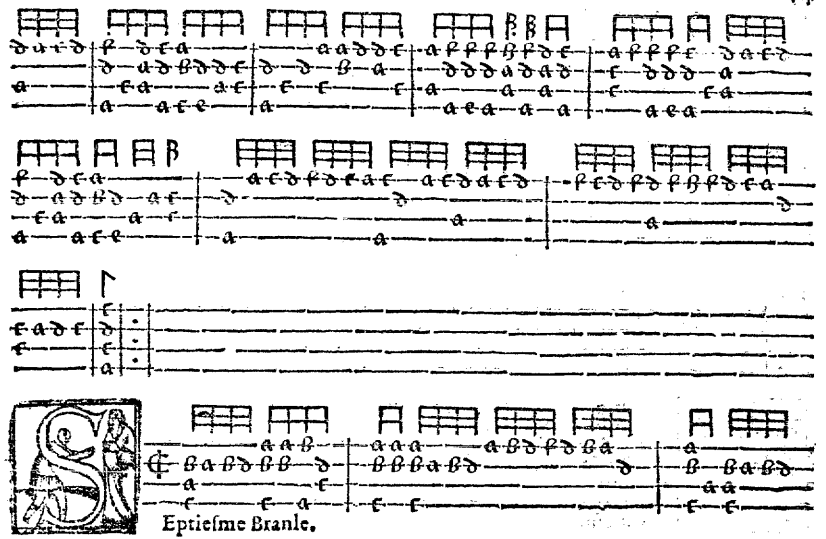

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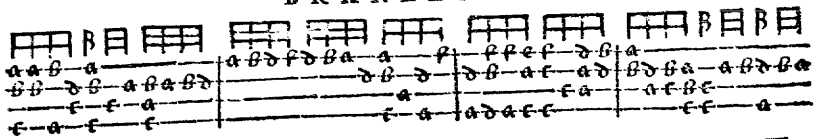
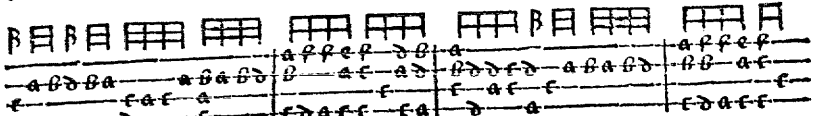
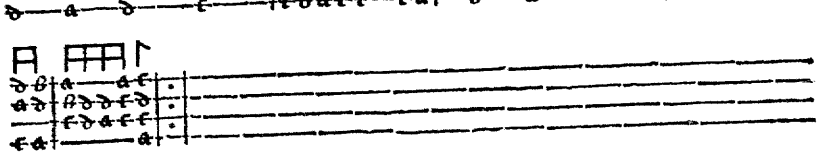
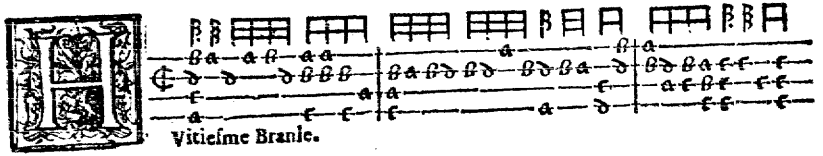
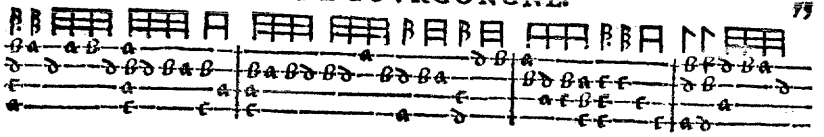


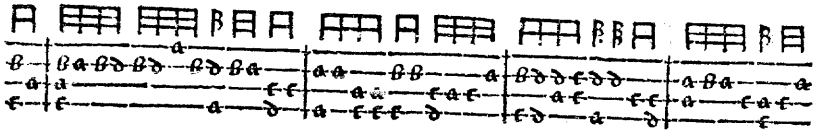


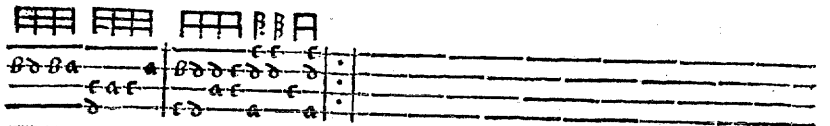


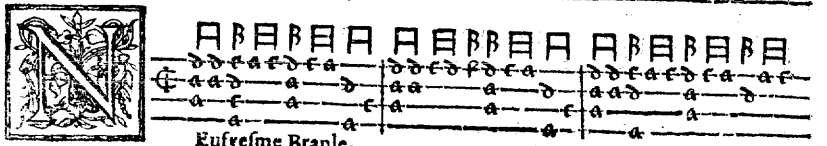


Vitieſme Branle.

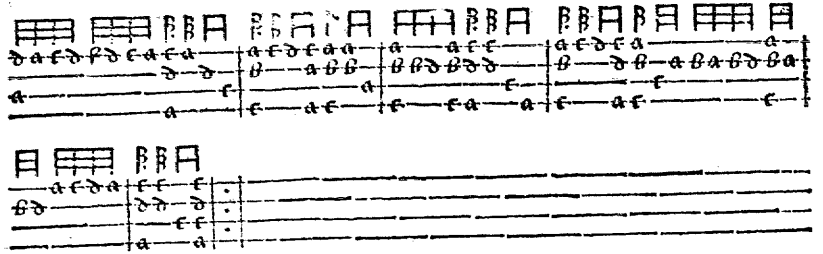




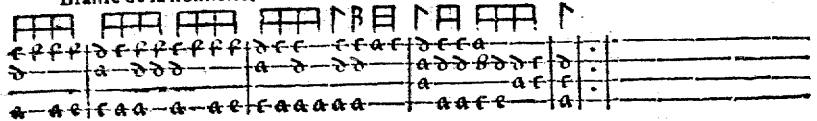


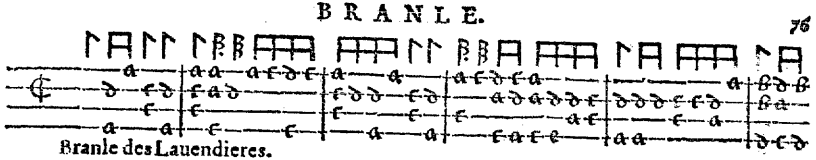


Eufyeſme Branle.

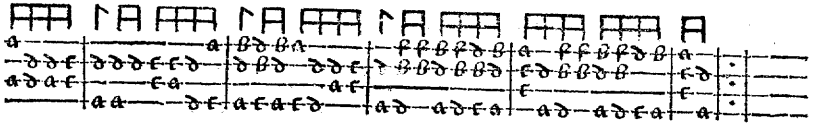


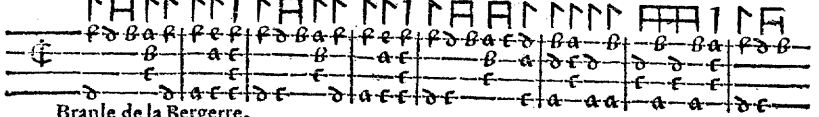
Branle de la nonneſte.



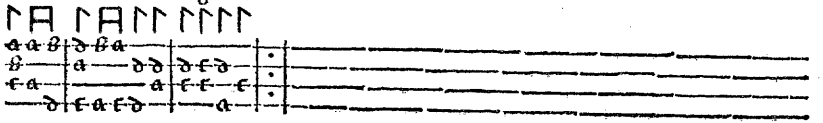


Branle des Lauendieres.

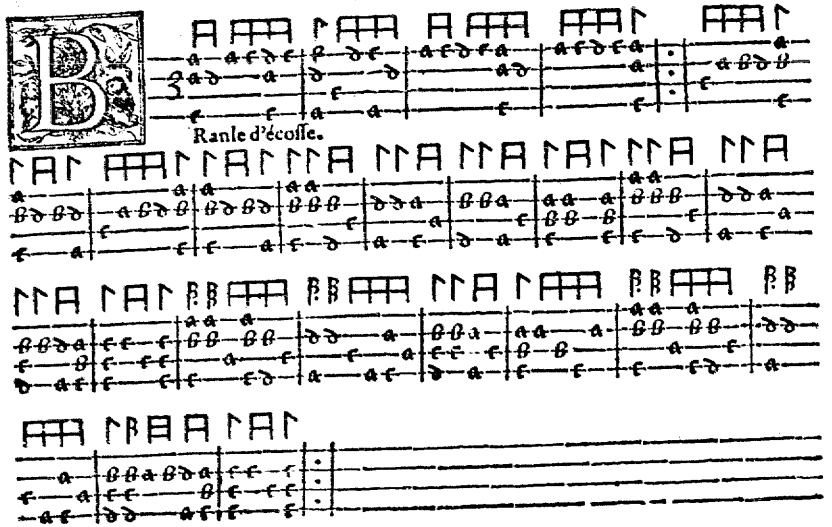




Branle de la Bergerre.

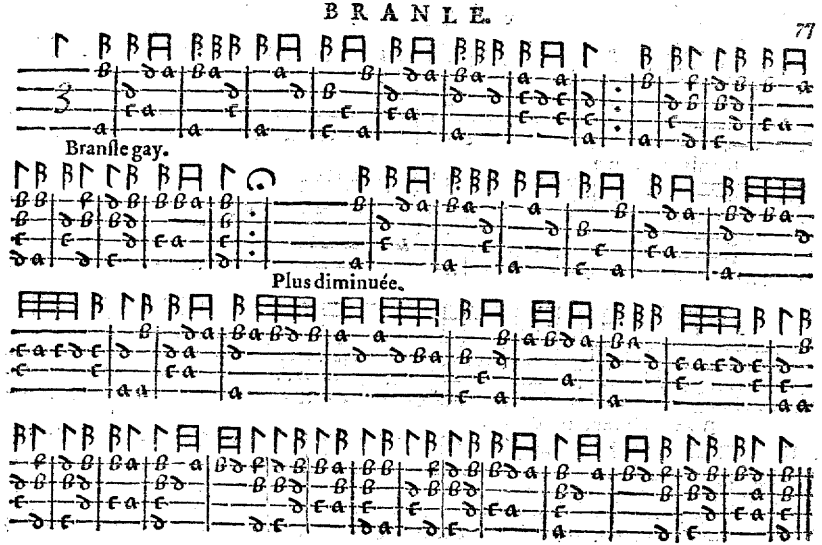


BRANLE.



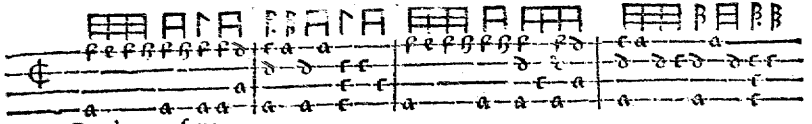
Ranle d'écosse.

BRANLE. 77

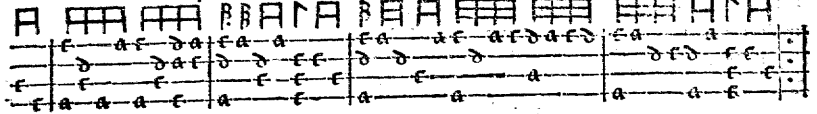


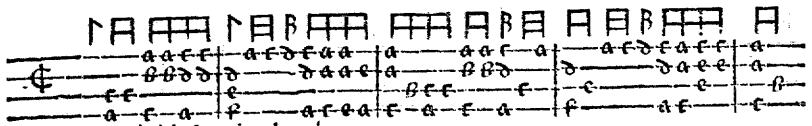
Branle gay.

Plus diminuée.

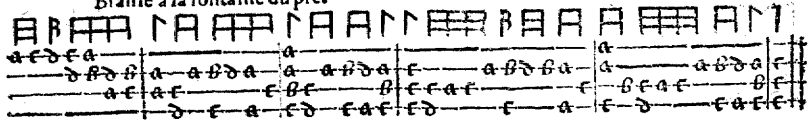


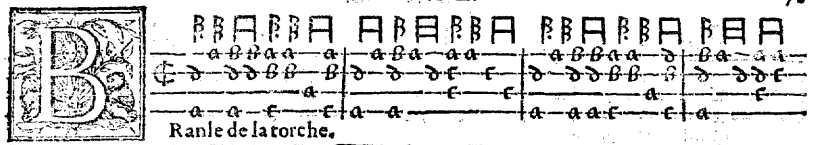
Branle moresque.



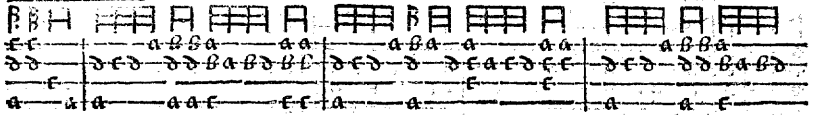


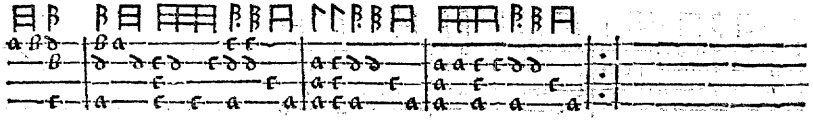
Branle à la fontaine du pré.

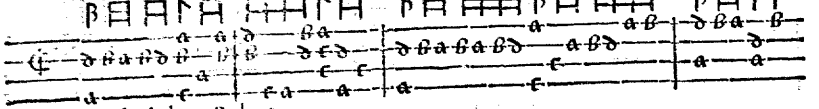




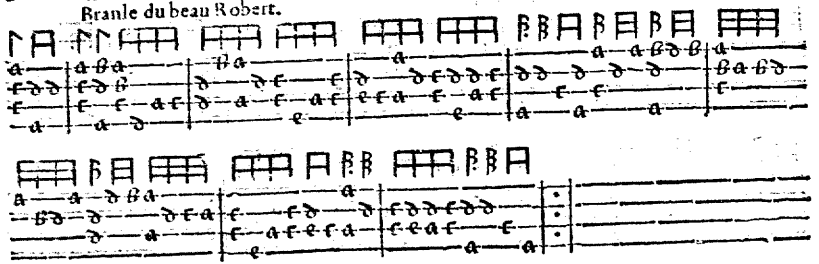
Ranle de la torche.

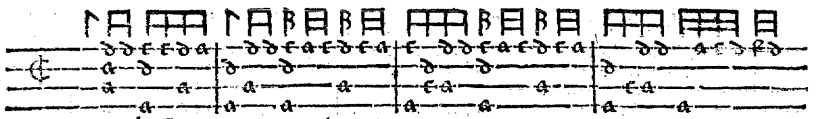




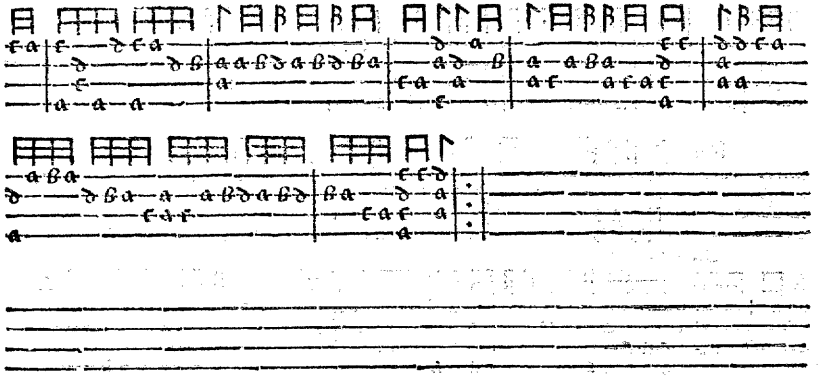


Branle du beau Robert.

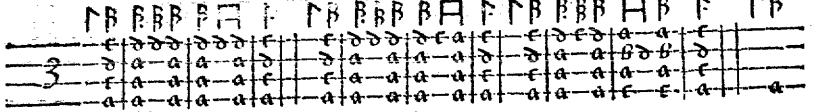




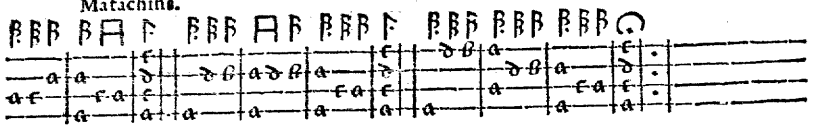
Branle. Tenez voz amours secrettes.

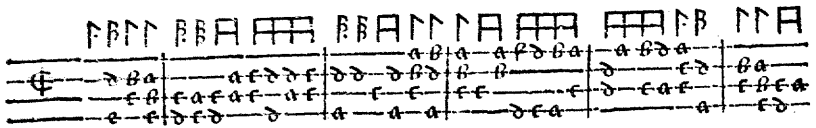


BRANLE.

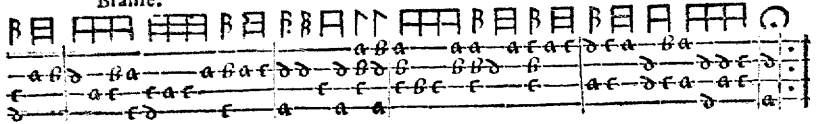


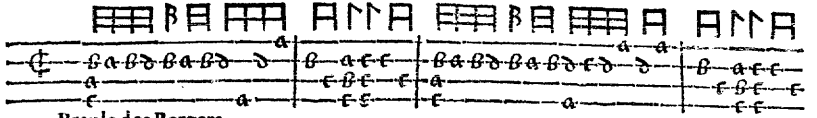
Matachins.



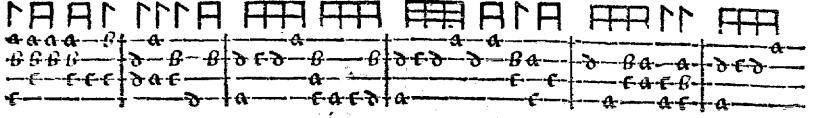


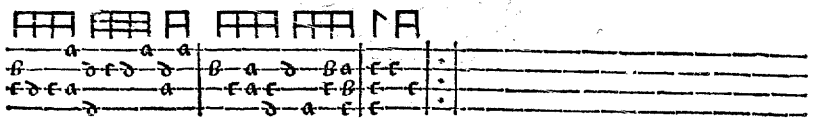
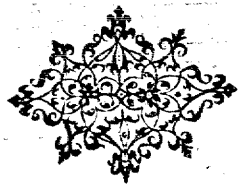
Branle.





Branle des Bergers.





FINIS.